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COLLECTION OF OLD ENGLISH FURNITURE
AND WORKS OF ART
OF THE
XVI TH, XVII TH, AND XVIII TH
CENTURIES



Collected and For Sale by

ARTHUR S. VERNAY

12 East 45 th Street, New York City

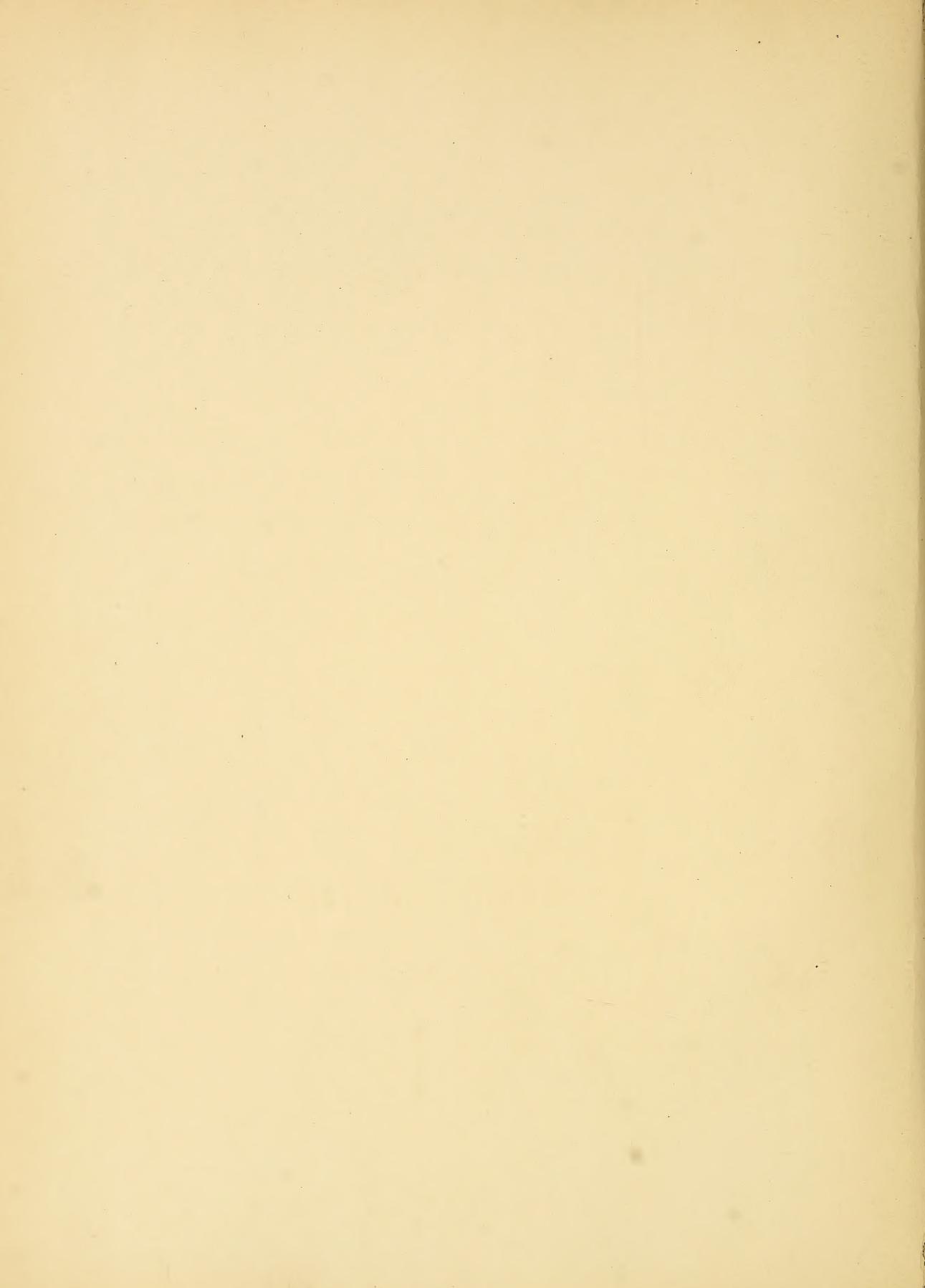
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A CATALOGUE OF EXAMPLES
OF EARLY ENGLISH FURNITURE,
ENGLISH PORCELAINS, SILVER, ETC.



Catalogue of Examples from a Collection
of Early English Furniture, English
Porcelains, Silver, etc., Acquired by
ARTHUR S. VERNAY

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New York: 10 and 12 East 45th Street

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INTRODUCTION

IT is with great pleasure that I am placing this Catalogue before the Public, as it represents examples from a Collection, the formation of which required many years of patient effort. When this Collection was started its object was to eventually gather together thoroughly representative examples of the work of the English craftsman—from the Tudor times down to the Georges, and it has taken many years to successfully reach this object, that is, to constitute a complete, important and representative Collection of this kind.

It will be noticed that many of the pieces come from well-known Collections, and I think I can say, without undue pride, that there is hardly a Collection in existence today in which the average of general merit is higher than the one under notice. For it should not be forgotten that the formation of a Collection of this kind does not depend merely upon buying old pieces of furniture, porcelain, china, etc., but also upon the fact that, apart from authenticity, the most important consideration to be taken into account is the decorative beauty and utility of the various specimens.

To realise the truth of this assertion, one need only glance at such pieces as the carved wood and gilt early 18th century side table, Number 20; the fine Chippendale tea table, Number 16, with its beautiful border reminiscent of the borders used on silver salvers of the 18th century; the remarkable inlaid secretaire, Number 14, mounted throughout with silver, and which is undoubtedly a masterly expression of all the best traditions of the cabinet maker's art; whilst the barometer, Number 42, one of the rarest specimens presented, has been ascribed by Mr. Percy Macquoid, the noted art connoisseur, to Chippendale himself. I draw the attention of the public to these specimens in particular, as they are very fair examples of the general standard of the whole Collection.

A walk through the many showrooms where these different pieces are exhibited cannot fail to be of interest to both connois-

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seur and amateur, who will find rare examples of old furniture, silver, English Porcelain and Sheffield Plate, as well as many rare and precious *objets d'art* connected with the decoration and furnishing of the home.

The Collection has been culled from many different sources, rooms of traders in ancient house gear with no sense of beauty or soul for wood-craft, as well as the rooms of some of the great English Collectors of the day, have been searched, and in placing this Catalogue before the public, I feel confident that the specimens on view possess sufficient distinction to merit attention.

Each month new pieces have been and are added, although it is increasingly difficult to obtain them, as rare examples are very closely held, or fetch enormous prices in the English market.

Another important feature in this business is the restoration of old furniture, which requires expert attention. It has taken many years to train men to prevent either over-restoration, or work which spoils a piece from a Collector's standpoint. For it should be remembered that, apart from actual cabinet work, old furniture has what is called its "original skin," and this is very liable to be ruined by careless refinishing and doctoring, whilst the value of the piece in question is accordingly greatly reduced. Old furniture should, therefore, be left as much as possible entirely in its original state.

In certain cases where climatic conditions either warp the wood, or, as often happens, cause the raising of veneer, especially in inlaid furniture, the straightening and putting back should be done with the utmost care. When thus accomplished the piece is figuratively speaking "re-born," and should be able to stand as well under new climatic conditions as under the old.

In America the collecting of objects of art has become almost a national pursuit, and it is generally recognized that these said works of art impart to their new homes the very atmosphere of the past. They thus not only become an integral part of house decoration, but also that elusive something which endows a home with an otherwise unobtainable charm.

It is interesting to note that when bad examples are presented

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the public is quick to recognize them as such. This is observed in the great difference in price obtained at public sales, and familiarity breeds the utmost contempt for a specimen which is not up to the standard in every respect.

American collectors have made the most amazing progress in recent years, in the acquisition of rare *objets d'art*. Years ago the general standard was in no sense as high as it is at present, and this confirms the poet's saying:—

If way to the better there be,
It exacts a full look at the worst.

Thomas Hardy.

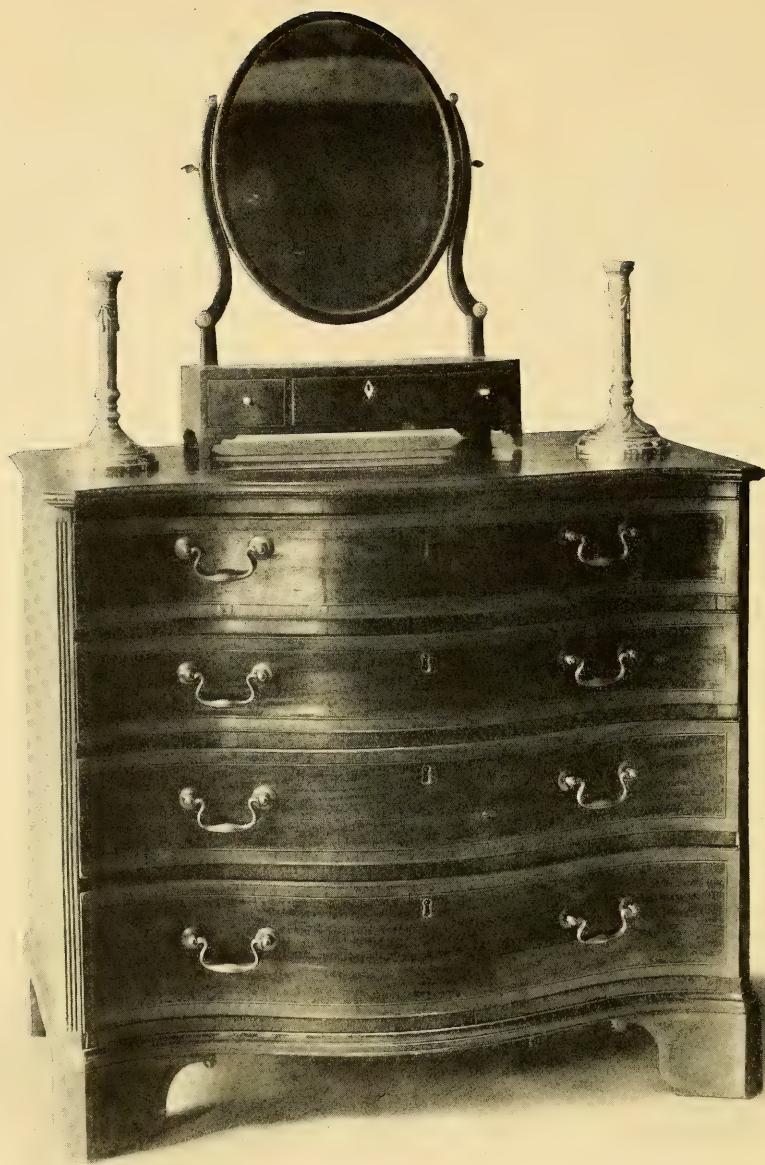
This is precisely why America possesses today such an astonishing collection of some of the finest works of art in the world.

Collecting has been called a disease, and I really believe this is true when it is carried on without either discrimination or intelligence. Fortunately, the convalescent period affords one the most agreeable awakening, and the best possible cure is the acquisition, when the eye has been properly trained, of one of the best specimens of such objects as particularly attract one.

I do not think it is necessary to say more on the Collection in question, as I firmly believe that the specimens it contains will suffice to impress both the connoisseur and the amateur with its general excellence, and with this confidence I take pleasure in presenting it to the public.

ARTHUR S. VERNAY.

C A T A L O G U E

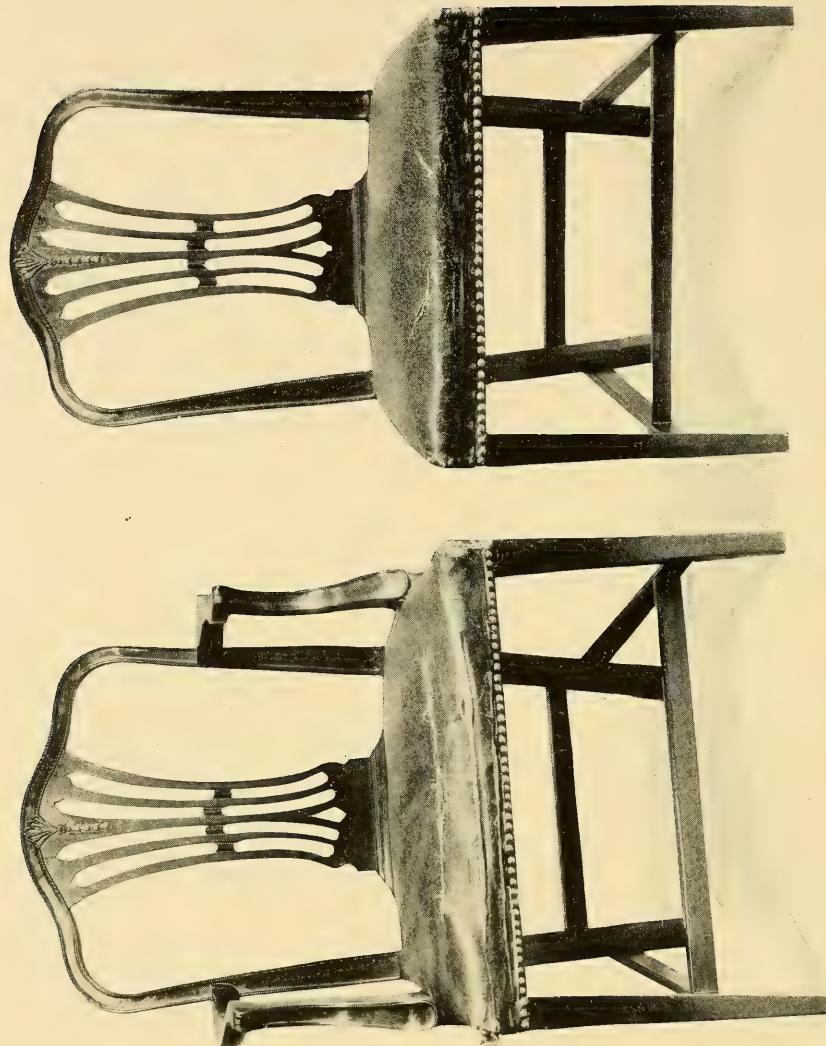


1 18TH CENTURY MAHOGANY CHEST OF DRAWERS
MAHOGANY DRESSING MIRROR AND PAIR OF
CONTINENTAL SILVER CANDLESTICKS

C A T A L O G U E

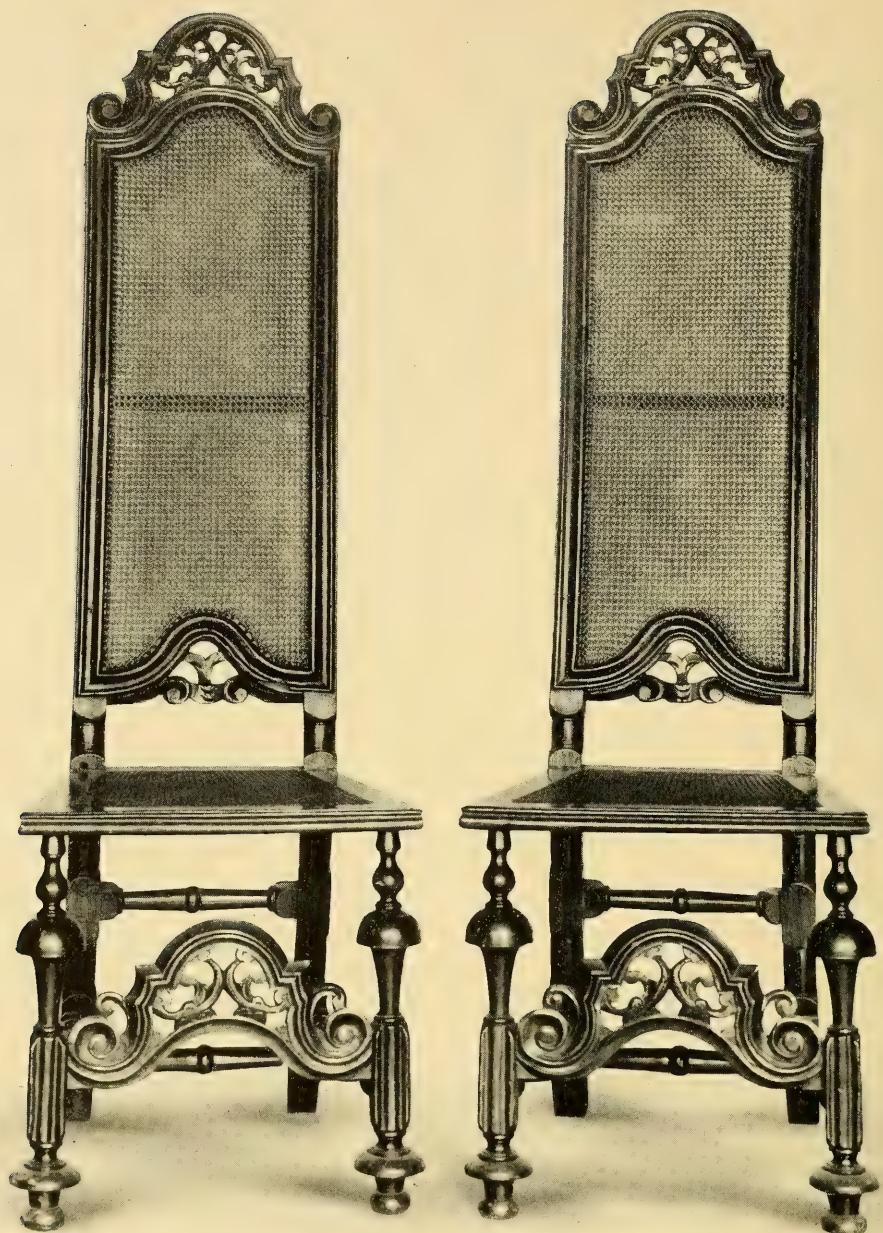
- 1 An 18th Century Mahogany Chest of Drawers with serpentine front and fluted canted corners. It is a very well finished piece and is inlaid with broad bands of tulipwood. The upper drawer is beautifully fitted for use as a desk and when pulled out is thoroughly practical and useful for writing purposes. Width 3 ft. Height 2 ft. 8 in. Depth 1 ft. 10 in.
A fine Mahogany Dressing Mirror inlaid with boxwood lines, and retaining its original ivory mounts.
A pair of Continental Silver Candlesticks of uncommon design, circa 1780.
- 2 Remarkably fine set of Hepplewhite Mahogany Dining Chairs, consisting of eight side and two arm chairs, circa 1780. These chairs are beautiful in color and quality and entirely in original condition.
- 3 Pair of Chippendale Mahogany Candlestands of simple and beautiful design, circa 1750. These delicate and graceful stands were made for either single or double branched candlesticks, and were the usual form of lighting for reading and working. Height 3 ft. 7 in.
From the collection of Sir William Bennett.
- 4 Two of a set of five beautifully carved James II Walnut High Back Side Chairs, circa 1685. These are very rare specimens.
- 5 A fine late 18th Century Inlaid Mahogany Breakfront Bookcase. The doors of the upper end sections enclose a series of well fitted drawers extending to the top on both sides, and the very graceful outline of the fret on the glass doors is characteristic of Sheraton's best work. It is a rare and untouched example. Circa 1780. Height 7 ft. 8 in. Width 5 ft. 6 in. Depth 1 ft. 9½ in.

2 SET OF HEPPLEWHITE MAHOGANY DINING CHAIRS





3 PAIR OF CHIPPENDALE MAHOGANY CANDLESTANDS

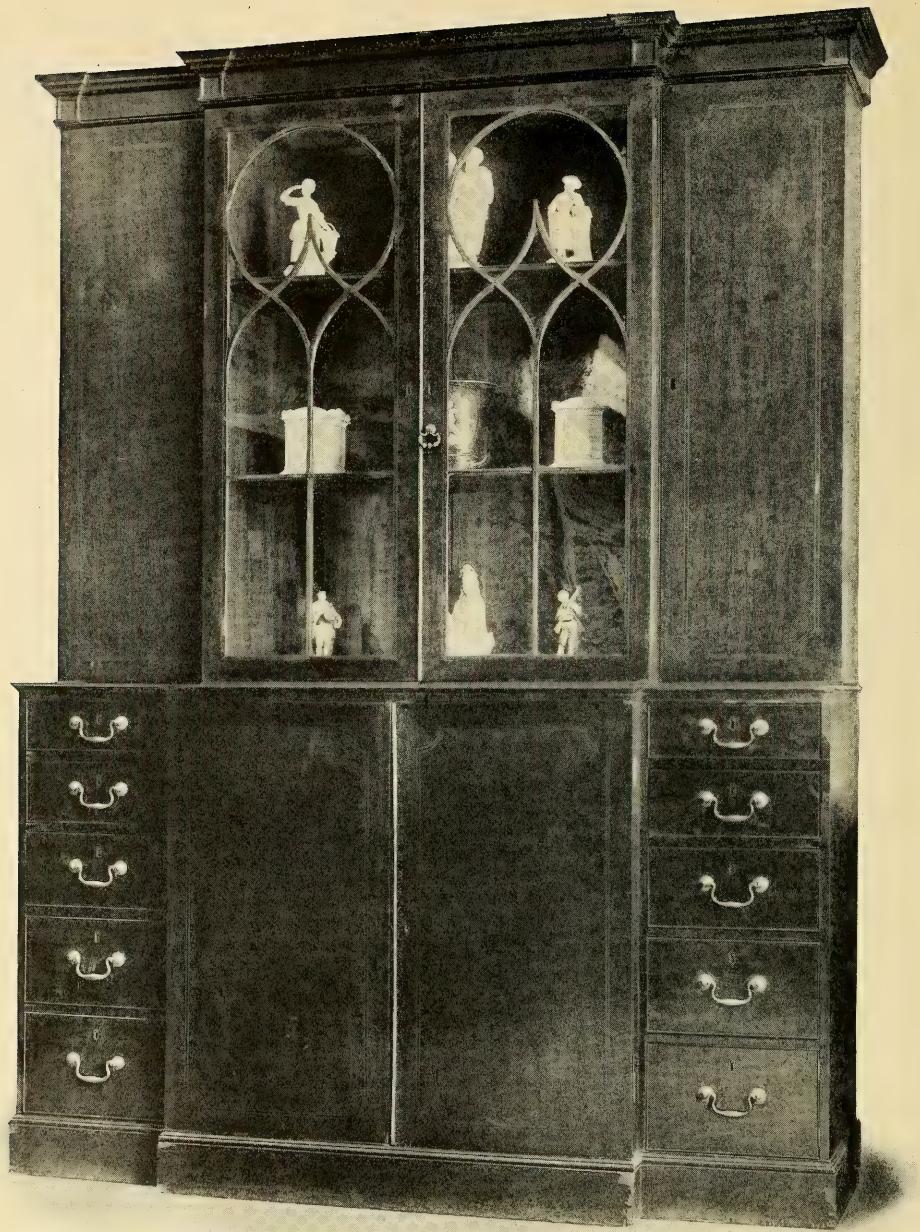


4 JAMES II WALNUT HIGH BACK SIDE CHAIRS

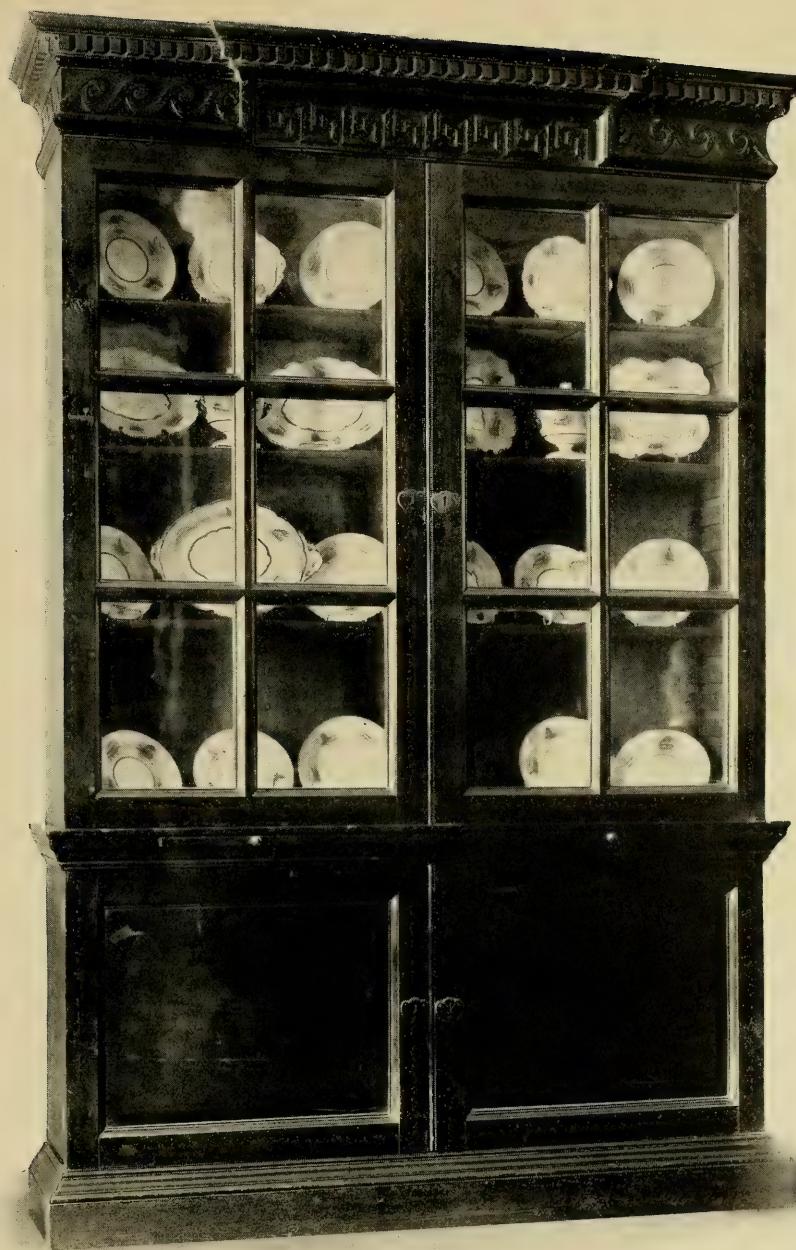
CATALOGUE

- 6 A rare Walnut Bookcase of the early 18th Century. The well executed Grecian motifs of the frieze and simple lines of this cabinet show William Kent's most restrained manner. The date is about 1730. Width 5 ft. $\frac{1}{2}$ in. Height 7 ft. 9 in. Depth 1 ft. 4 in.
- 7 One of a pair of fine Globes, Terrestrial and Celestial, on Mahogany Stands, by J.W. Cary of London, 1812. This is part of an important collection recently formed by Mr. Vernay, and comprises only the finest examples by noted globe makers of the period.
- 8 An extremely interesting Oak Dresser of the early 18th Century, circa 1710. This example is exceptionally fine in quality and has a delightful rich mellow colour. The fronts of the drawers and two upper doors are finely inlaid with mahogany, boxwood and ebony. The cabriole legs are well shaped and the proportions of entire piece most pleasing. Height 6 ft. 7 in. Length 6 ft. Extreme depth 1 ft. 8 in.
- 9 An interesting Mahogany Roundabout Chair, circa 1730, with adjustable reading stand which can be attached to either arm of the chair. This example is very fine in colour and quality.
- 10 A very fine pair of Inlaid Satinwood Console Card Tables, of the Sheraton period, circa 1780. They are beautiful in colour and quality, and show the charm of simple design and characteristic graceful lines of this period.

An important pair of old Waterford Glass Lustre Lights with beautifully modelled bases by Turner in white relief on blue ground. They are mounted throughout with ormolu of the finest quality. Date about 1790.



5 LATE 18TH CENTURY INLAID MAHOGANY BREAKFRONT BOOKCASE



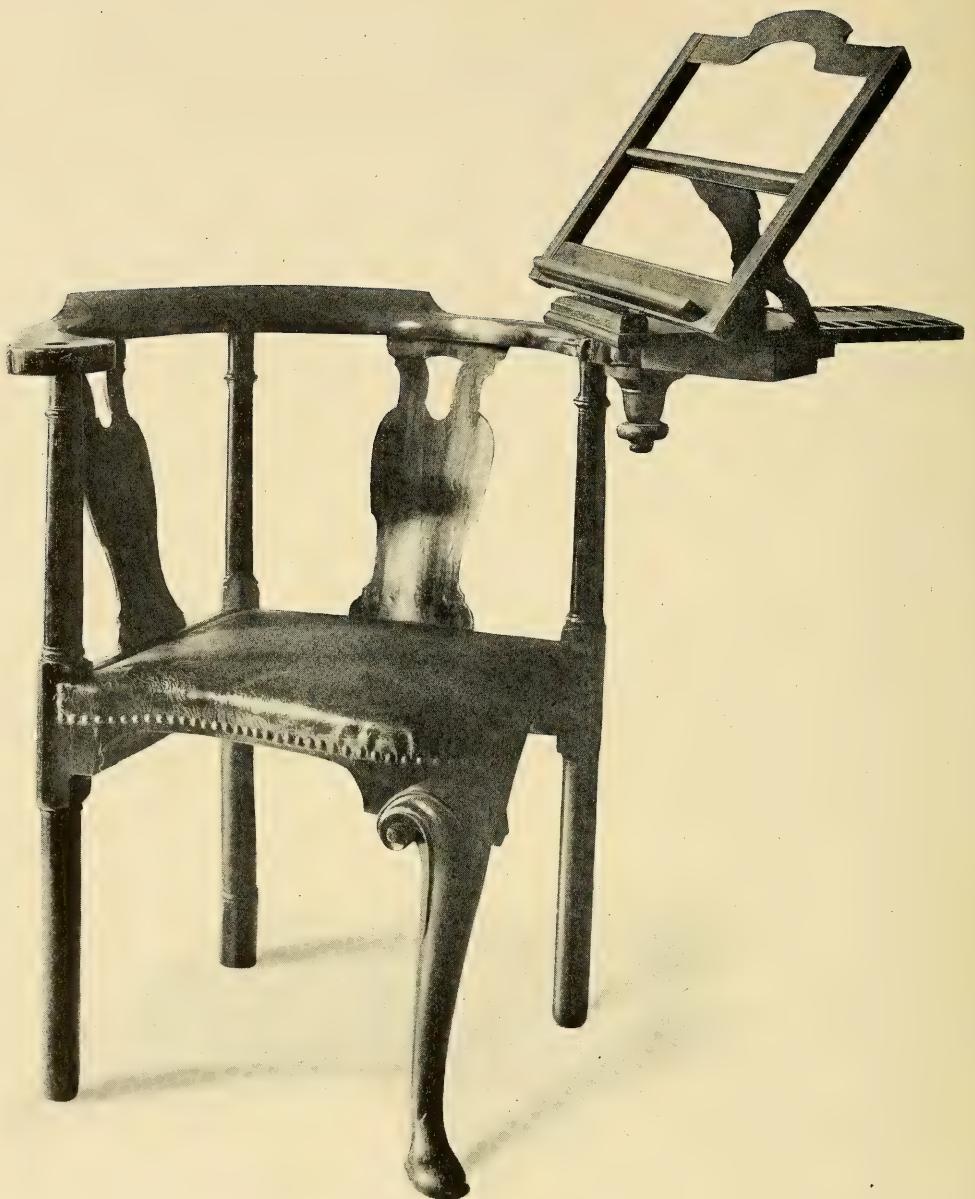
6 WALNUT BOOKCASE OF THE EARLY 18TH CENTURY



7 FINE GLOBE ON MAHOGANY STAND



8 OAK DRESSER OF THE EARLY 18TH CENTURY



9 MAHOGANY ROUNDABOUT CHAIR

CATALOGUE

11 Three exceptionally fine Mahogany Wine Coolers of the 18th Century. The two outside examples are Chippendale, having the straight square legs suggestive of the period, circa 1760. The one in centre is Sheraton, circa 1780, and is beautifully inlaid with satinwood and tulipwood, also the panels are veneered with crotch mahogany of the finest quality.

These wine coolers when adapted are very suitable for use as humidors.

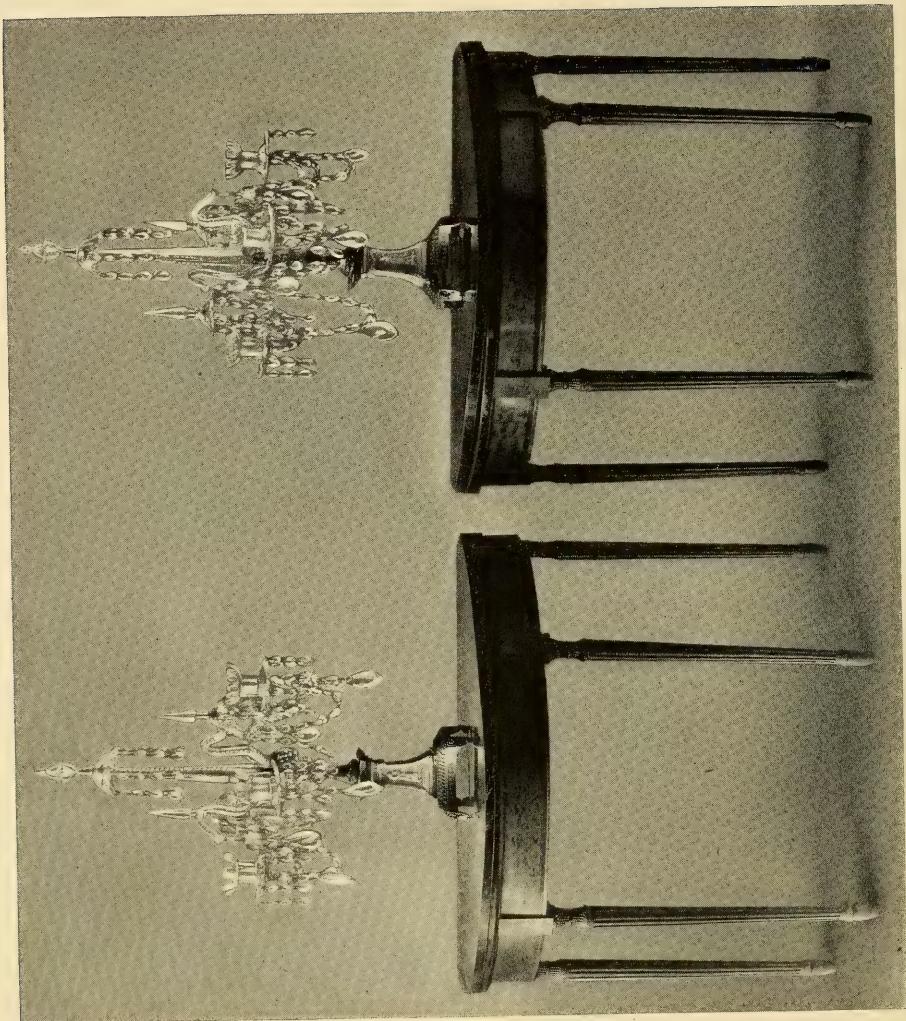
12 Part of a superb set of Irish Chippendale Mahogany Chairs, circa 1740, with cabriole legs richly carved at knee and a curiously carved club-foot. This set comprises twelve side and two arm chairs, and is undoubtedly one of the most important dining room sets of chairs that has ever come into our possession.

13 A rare Walnut Italian Lectern, circa 1650. This example is beautiful in quality and color and the turnings are most carefully executed. Height 4 ft. 2 in.

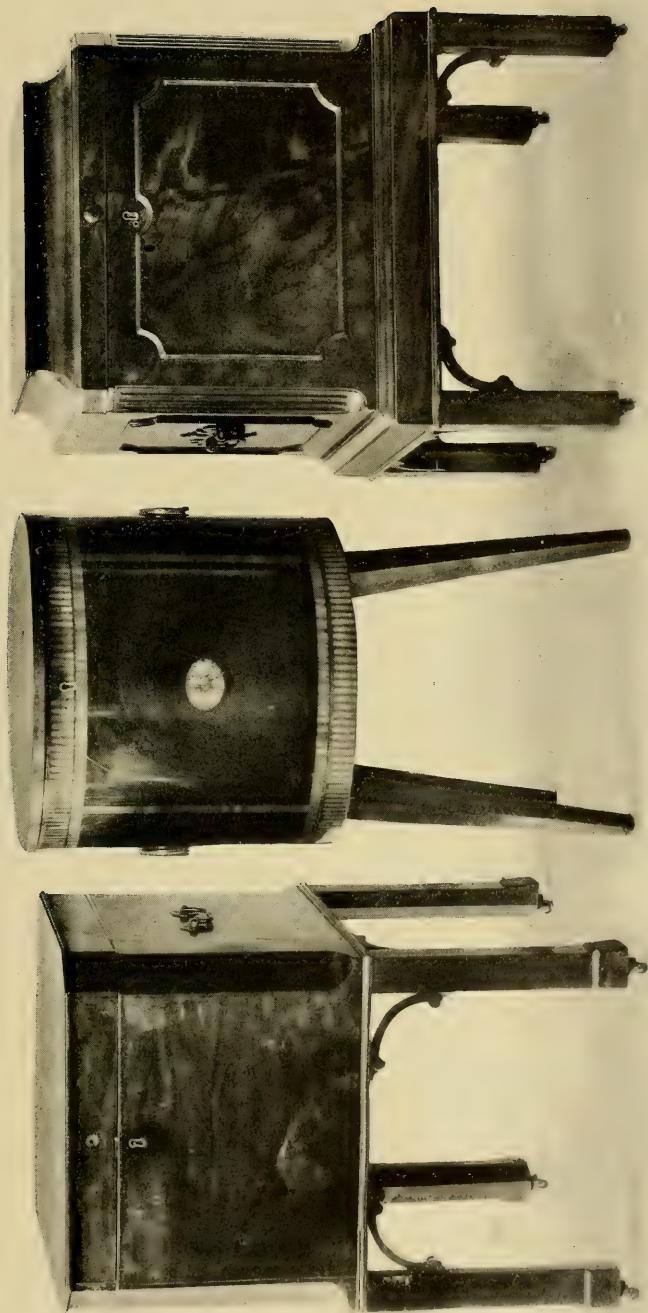
From the collection of Sir George Donaldson.

14 Remarkably fine late 18th Century Inlaid Mahogany Secrétaire Bookcase. This important example is inlaid with boxwood lines and mounted with silver throughout. It is a most delicately finished piece of the highest quality, date about 1775-80, and represents a final expression of the best work attained in the cabinet maker's art. Height 8 ft. Width 3 ft. 3 in. Depth 1 ft. 10 in.

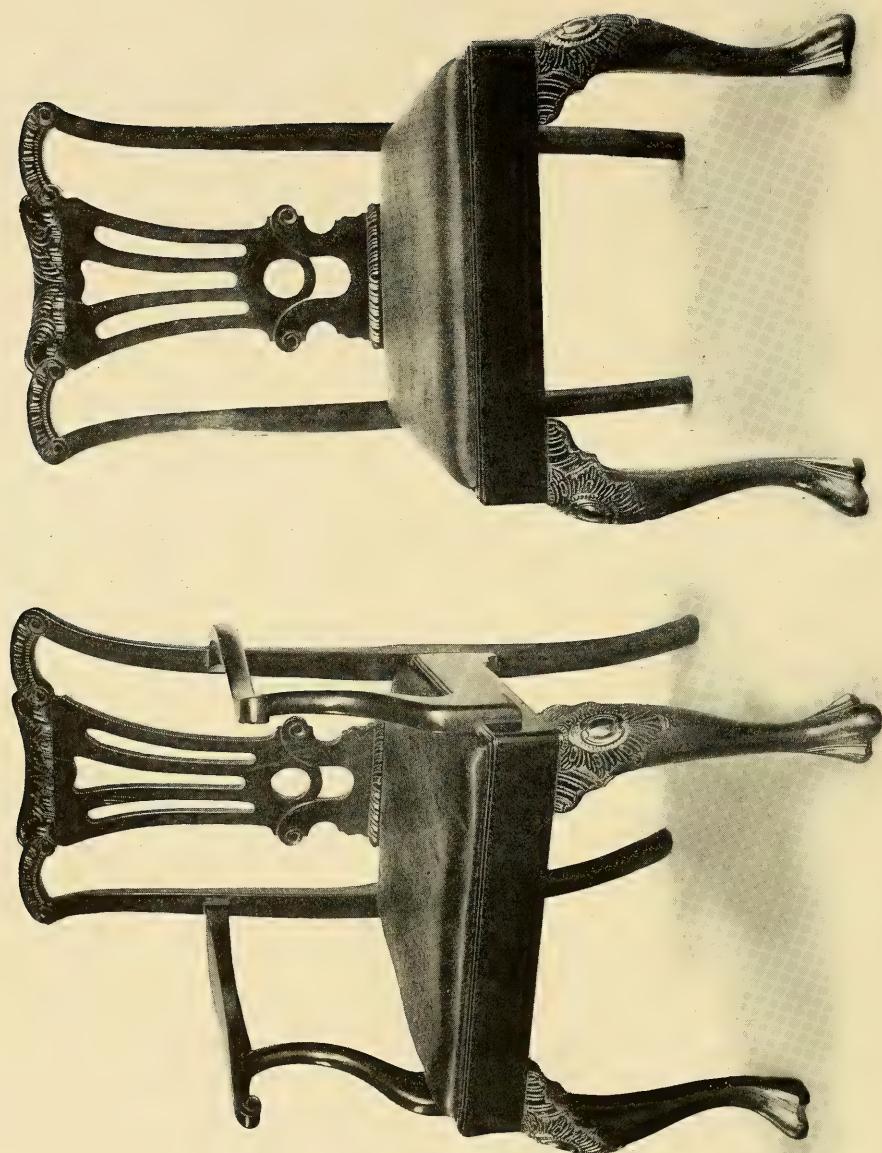
From the collection of Sir. George Donaldson.



10 PAIR OF INLAID SATINWOOD CONSOLE CARD TABLES



11 MAHOGANY WINE COOLERS



12 SET OF IRISH CHIPPENDALE MAHOGANY CHAIRS

C A T A L O G U E

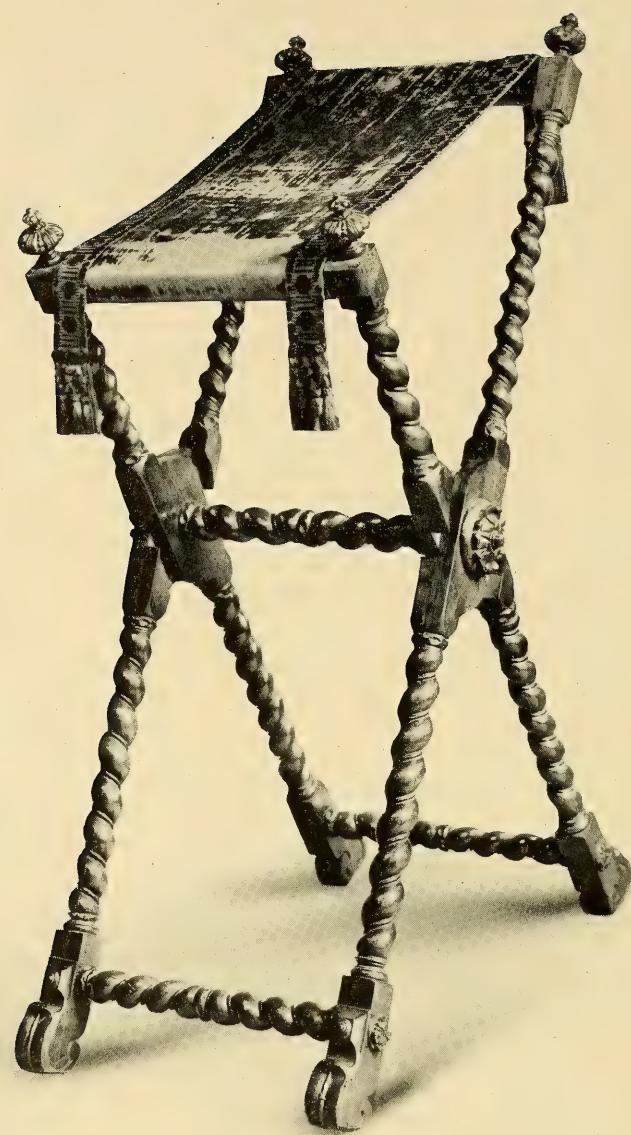
15 A superb example of a Desk Cabinet of the period, circa 1740. It is in mahogany of finest quality, beautiful in colour, and with an unusually brilliant patine. The dentil moulding of the cornice is continued around the sides, and the framing of the doors has a fine undulating border where it meets the chamfered edge of the panels. The well shaped cabriole legs have a rich touching of acanthus carving on the shoulders and the grip of the claw on the ball feet is full of virility. It is a rare and untouched example with well arranged and cleverly contrived interior fitments.

16 A Chippendale Mahogany Tea Table, having a top bordered with an ornate ribboning reminiscent of the silver salvers of 1750. Where the legs meet a most unusual rosace border is introduced that gives great elegance to the spring of the tri-pods. The date is about 1750. It can be noticed that by this time the dragon claw on these tables has become lizard shaped and the ball oviform. The mahogany is of a fine rich color, and its beauty is enhanced by a patine of great brilliancy. Height 2 ft. 3 in. Top 2 ft. 9 in.

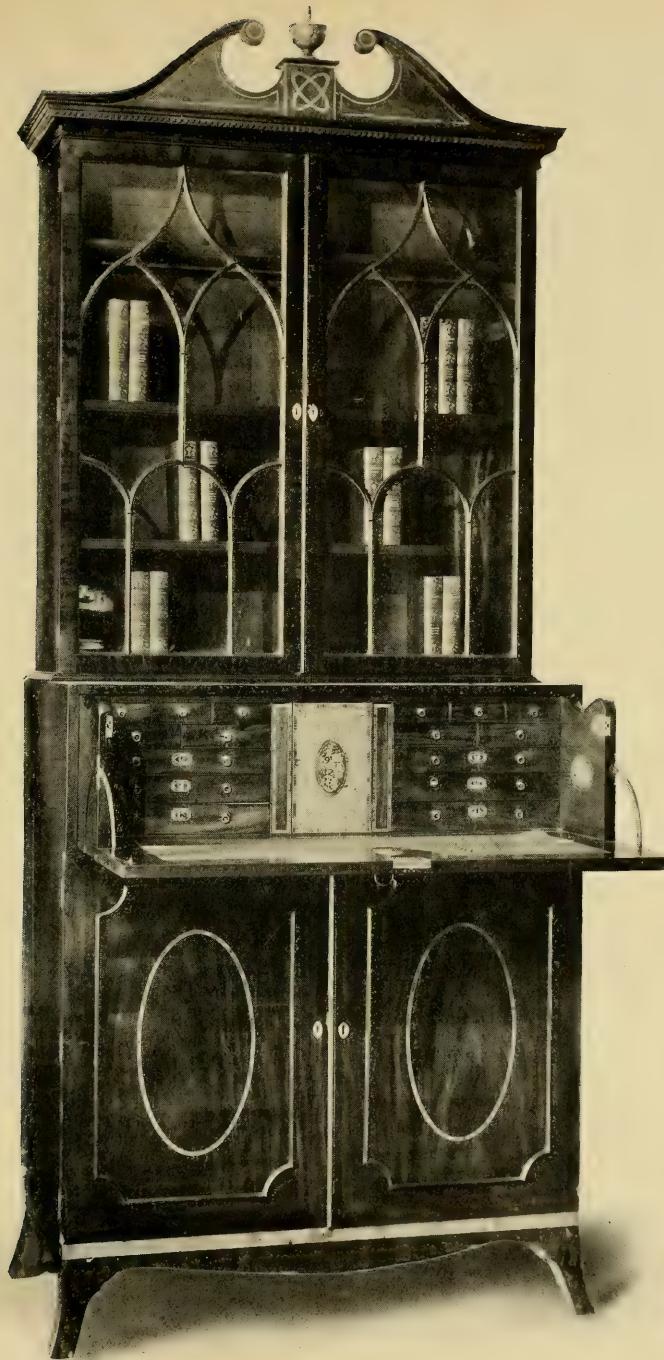
This superb example was obtained from the collection of Sir William Bennett.

17 An interesting group of Child's Chairs of the 18th Century, in oak, walnut, mahogany and pearwood. All of these chairs are unique in design and entirely in original condition.

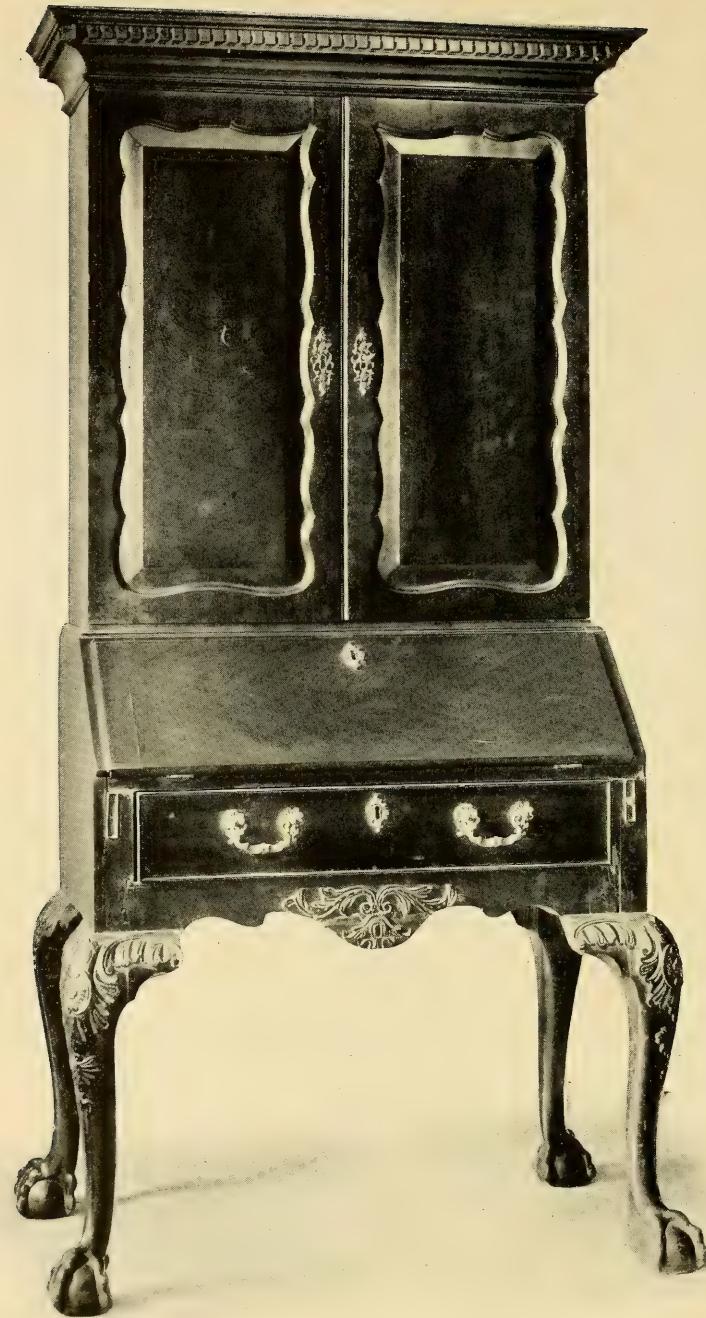
18 A set of ten very fine Old Hepplewhite Mahogany Chairs with oval backs pierced and carved, and oval-shaped seats, covered with old velvet on square tapered legs and having tapered toes. An interesting and unusual feature lies in the fact that the centre splats are surmounted by a carved wreath.



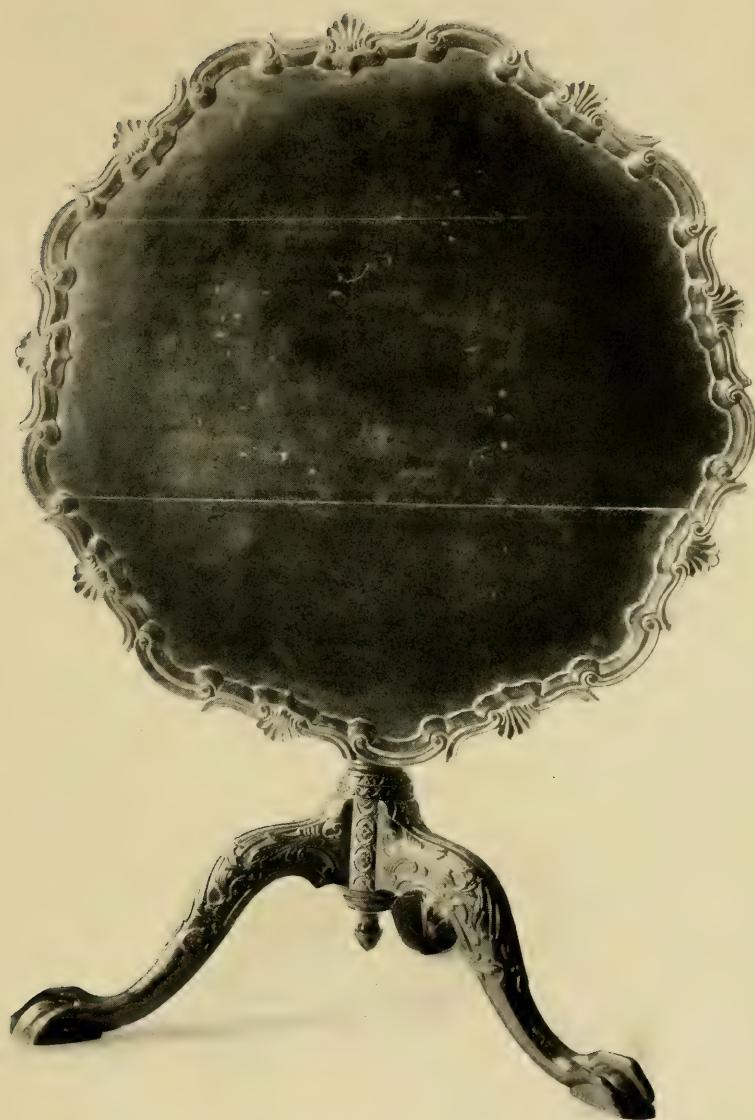
13 WALNUT ITALIAN LECTURN



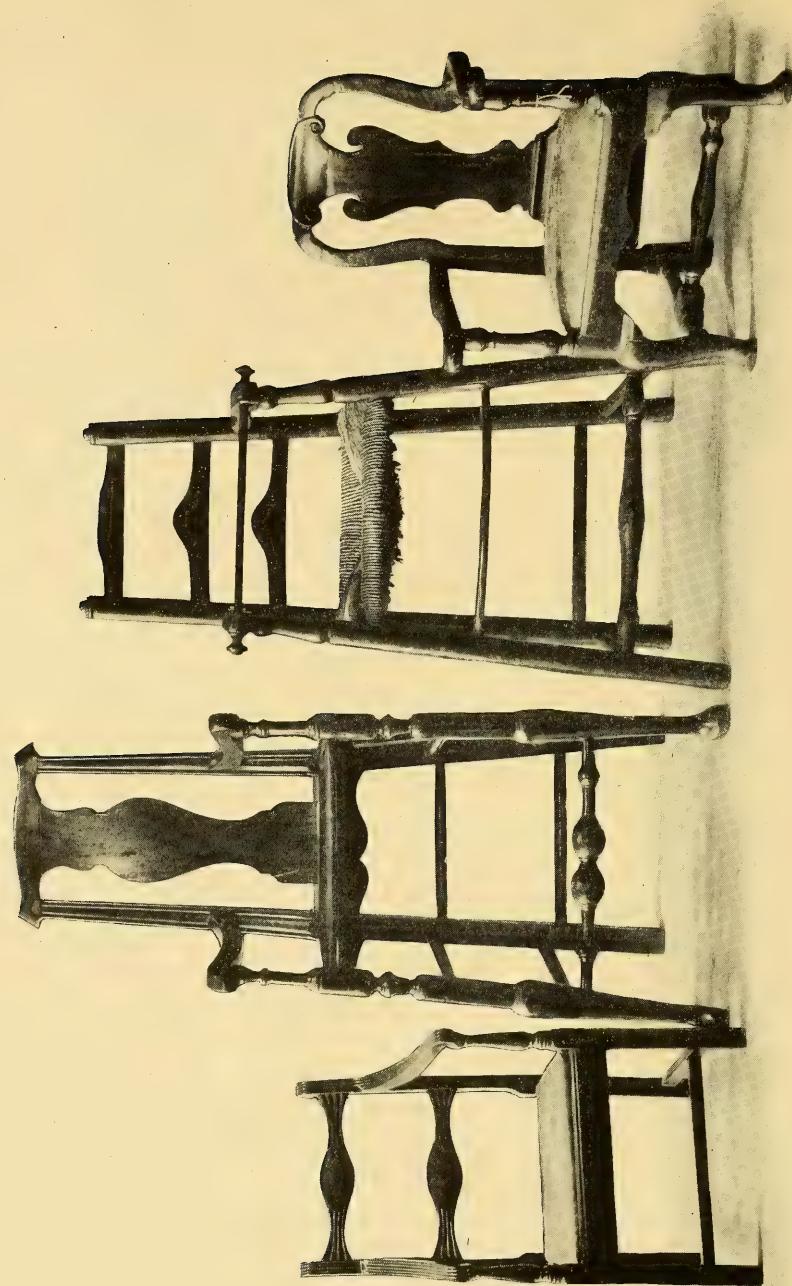
14 LATE 18TH CENTURY INLAID MAHOGANY SECRETAIRE BOOKCASE



15 DESK CABINET IN MAHOGANY



16 CHIPPENDALE MAHOGANY TEA TABLE



17 CHILD'S CHAIRS OF THE 18TH CENTURY

C A T A L O G U E

19 Part of an extremely rare set of eight Queen Anne Walnut Side Chairs and one Queen Anne Three-backed Walnut Settee, circa 1710, covered in contemporary Petit Point needlework. These are museum specimens of the very highest possible merit.

20 An extremely rare Early 18th Century Mahogany and Gilt Side Table. The top is edged with a well finished gadroon, and the cabrioles of the legs are straight as they leave the shoulders, which are carved on all four sides with an acanthus gilded and full of movement. The Greek Key Pattern of the frieze and central shell is in bold scale and yet in perfect harmony with the flutings and lion's paw feet of the rather delicate legs. It is a most beautifully proportioned piece and shows the consummate craftsmanship of the master cabinet makers of this period, date 1730-35. Height 3 ft. Length 3 ft. 10 in.

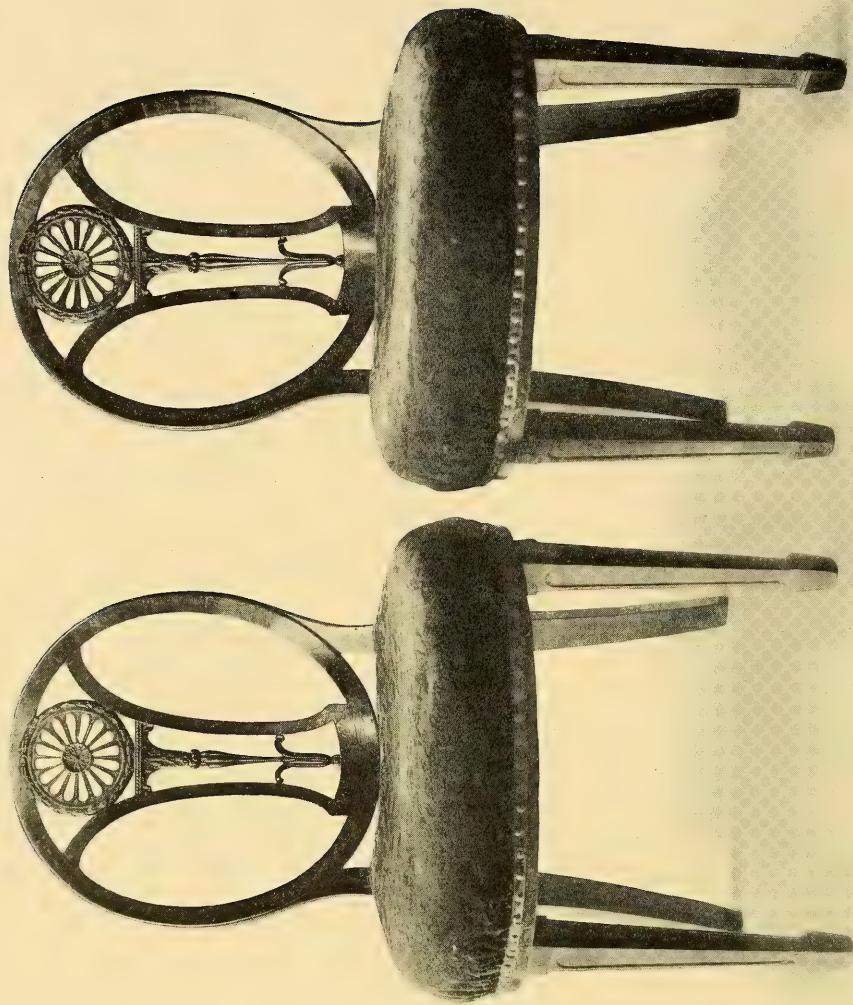
From the collection of Sir George Donaldson.

21 A late 17th Century Oak Gate-Leg Table, having the interesting and uncommon feature of double gate supports. This example is of an unusually fine colour and quality and the turnings are most carefully executed.

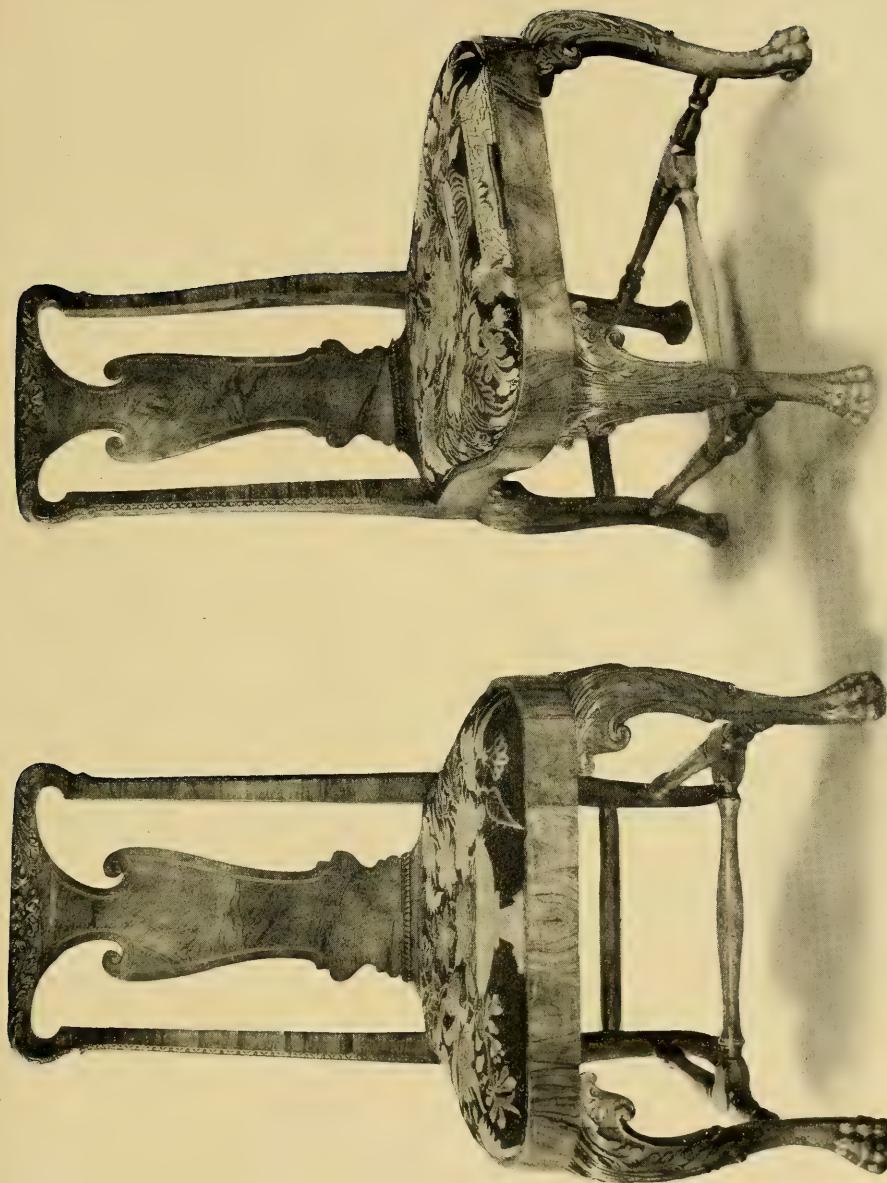
22 A rare Elizabethan Oak Chest, carved in the characteristic geometrical manner of the period. This is an especially desirable example as apart from its beauty of design and proportion it is exceptionally fine in colour, quality and depth of tone. Length 4 ft 9 in. Height 2 ft. 6 in. Depth 1 ft. 8 in.

23 Late 17th Century Jacobean Oak Court Cupboard of an unusually fine color, and entirely in its original condition. Height 5 ft. 3 in. Width 4 ft. 10 in. Depth 21 in.

18 SET OF HEPPLEWHITE MAHOGANY CHAIRS



19 SET OF QUEEN ANNE WALNUT SIDE CHAIRS

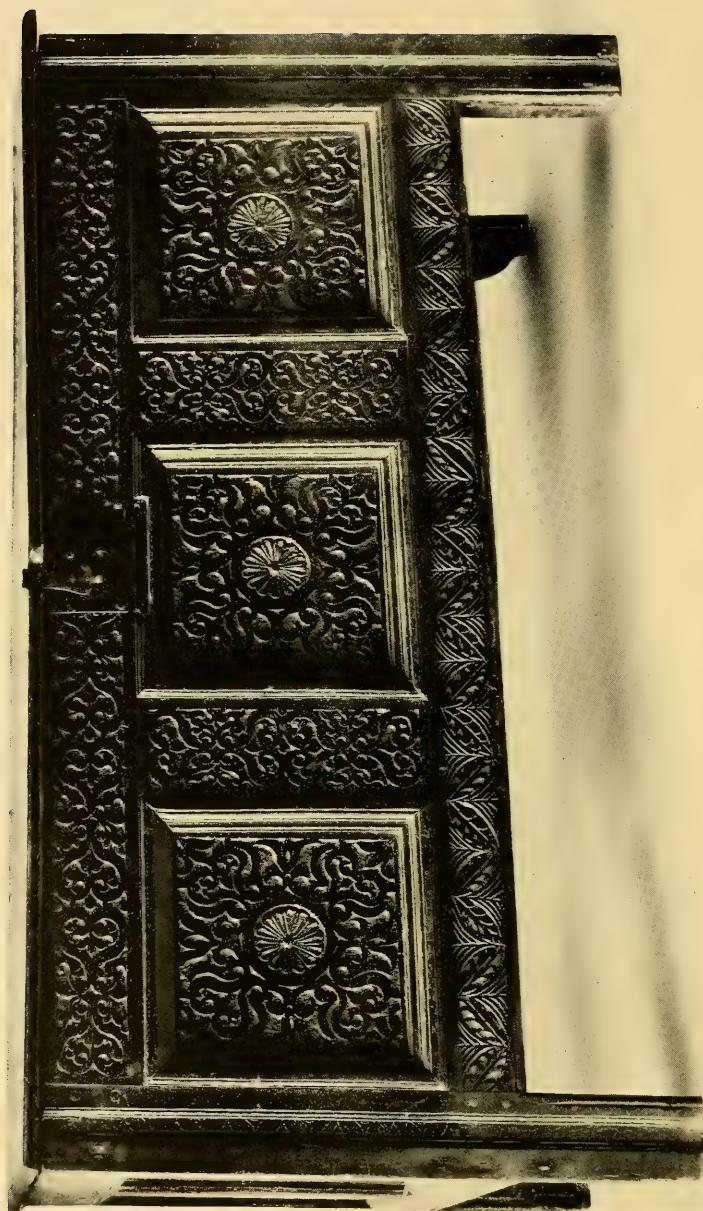




20 EARLY 18TH CENTURY MAHOGANY AND GILT SIDE TABLE



21 LATE 17TH CENTURY OAK GATE-LEG TABLE



22 RARE ELIZABETHAN OAK CHEST

CATALOGUE

24 A very fine William and Mary Chest on stand, circa 1690, in oyster shell veneer, inlaid with broad lines of boxwood. This example is beautiful in quality and is also of a delightful rich mellow colour. The base is extremely interesting, having five unusual twist column supports, the turnings of which have been most skillfully executed. Width 3 ft. 3½ in. Height 3 ft. 11 in. Depth 2 ft. 1 in.

25 *a* A late 17th Century Walnut Tall Clock by George Clarke, of Leadenhall Street, London. Date 1690. The dial and spandrels are brass and there is an indicator for the days of the month. The proportion of the case is very good and its beauty is enhanced by the fine inlaid lines of boxwood. Height 7 ft. 1½ in.

b A very important Green Lacquer Tall Clock of the 18th Century by William Post, of London Bridge, 1760-1776. Height 9 ft. This is a superb specimen and the lacquer is of the finest quality.

c An early 18th Century Tall Clock in oak case of rich colour, by Anthony Marsh, of London, circa 1730. It has silver dial and brass spandrels, also indicates the days of the month. This is a very graceful and beautiful clock. Height 7 ft. 7 in.

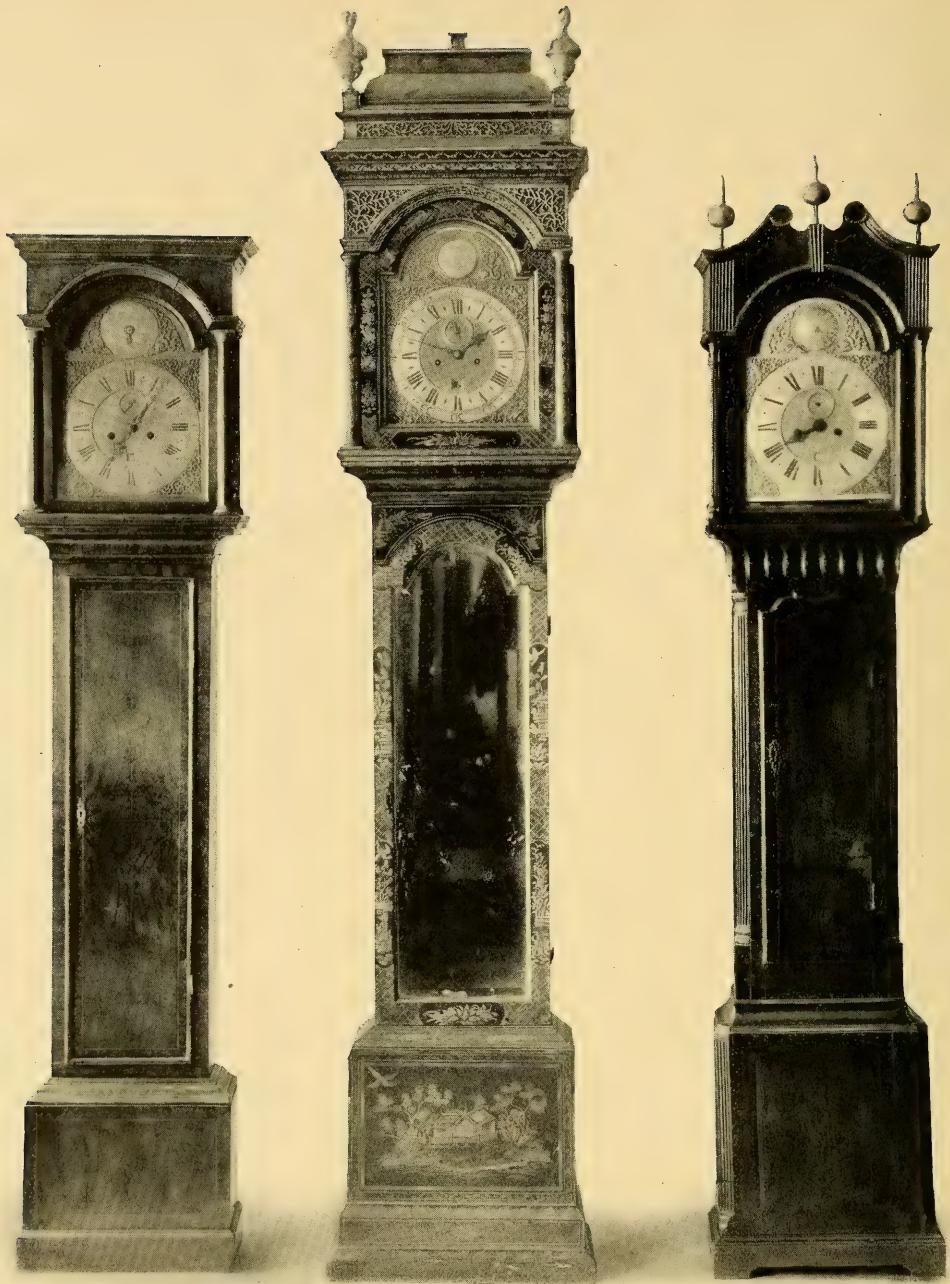
26 A Fine Mahogany Chest on Chest of the Chippendale period, circa 1760, in original condition with exception of handles. An interesting feature of this piece is the curiously carved open-work centre ornament of the pediment. Extreme height 7 ft. 6 in. Width 3 ft. 8 in. Depth 1 ft. 10 in.



23 LATE 17TH CENTURY JACOBEAN OAK COURT CUPBOARD



24 WILLIAM AND MARY CHEST ON STAND



25 THREE INTERESTING TALL CLOCKS OF 17TH-18TH CENTURY

CATALOGUE

27 A very fine and interesting Daniel Marot Carved Wood Mirror of the late 17th Century, in black and gold. This is a very rare and unusual example. Height 5 ft. 3 in. Width 2 ft. 4 in.

28 An exceptionally fine Chippendale Mahogany Bookcase, circa 1770, with a broken pediment and an extremely interesting carved frieze showing influence of Robert Adam. A most distinctive feature of this piece is the treatment of the door stiles, the inner margin of which is of satinwood. The panels in the lower part are of beautifully figured mahogany, and are treated in a very unusual manner.

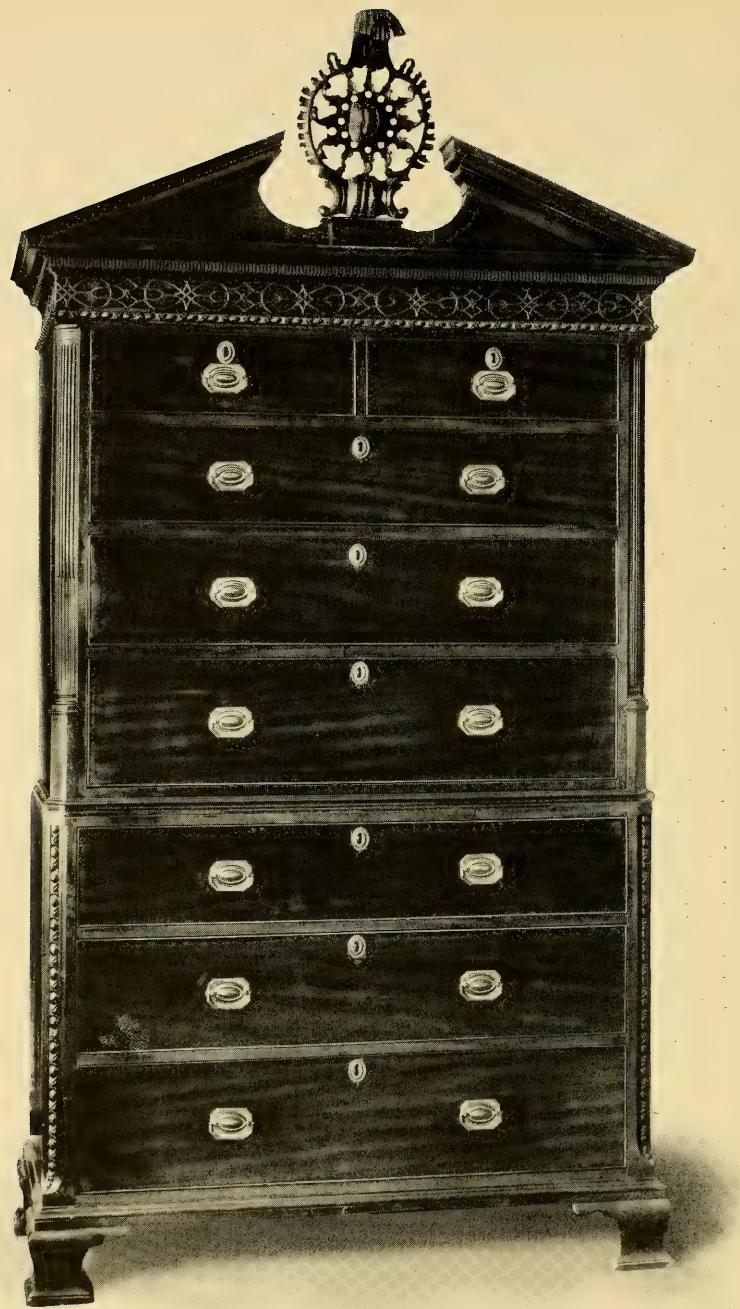
29 Small Oak Chest with two heads carved on the panels, having the original S lock, bordered with perpendicular waved line. The end panels are wrought in the early type of linenfold paneling, on one side a chamfer being carried into the linenfold. A very rare and untouched example of the period of Henry VII, circa 1506.

From the collection of Sir George Donaldson.

30 Part of a rare set of Cromwellian Oak Dining Room Chairs with leather seats and backs comprising six side and two arm chairs, circa 1655.

31 A special Iron and Bronze Grille, of open balusters of about the date 1585. Mr. Starkie Gardner, the great authority on all Iron Work, considered this of most high excellence. It probably once formed part of a pulpit and a similar piece forming the other portion was presented a few years ago by Sir George Donaldson, to the Victoria and Albert Museum.

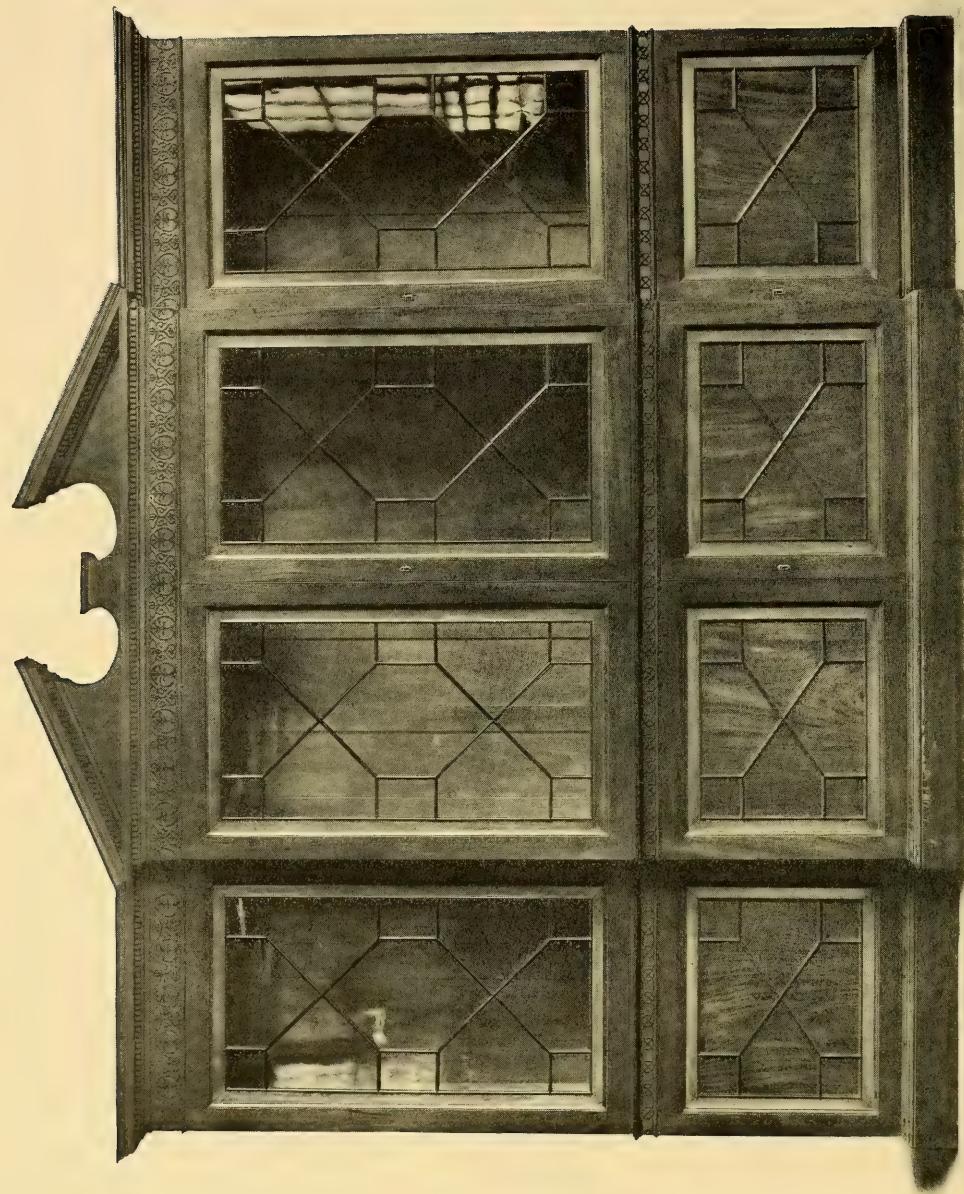
This example was purchased from Sir George Donaldson.



26 FINE MAHOGANY CHEST ON CHEST OF THE CHIPPENDALE PERIOD



27 DANIEL MAROT CARVED WOOD MIRROR



28 CHIPPENDALE MAHOGANY BOOKCASE

CATALOGUE

32 *a* Late 17th Century Bracket 8-Day Striking Clock in ebonized "Squat Case" by John Washborne, of Gloucester. A rare example. Height 13 in. Width 9½ in. Depth 6¼ in.

b An early 18th Century Bracket 8-Day Striking Clock in fine Mahogany case of simple design and good proportion by John Walker, of London, inventor of a lamp clock, 1710-30. Height 14½ in. Width 10½ in. Depth 7¾ in.

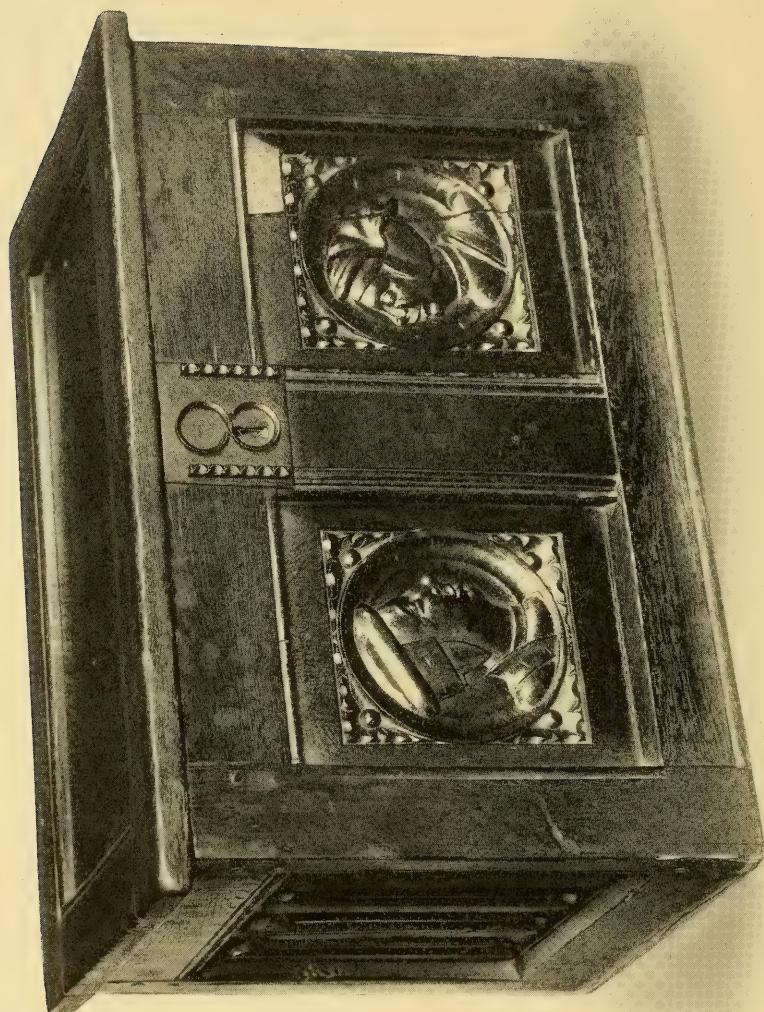
c A Mid-18th Century Bracket 8-Day Striking Clock by John Fladgate, of London, 1760. The case is ebonized and the dial silvered, with brass spandrels and indicator for the days of the month. Height 11½ in. Width 9 in. Depth 6¼ in.

d An 18th Century Bracket 8-Day Striking Clock in ebonized case with silver dial and brass spandrels, also indicator for the days of the month, by Richard Yates, of London, Height 18 in. Width 10¾ in. Depth 6½ in.

e A late 18th Century Bracket 8-Day Striking Clock in beautiful ebonized case, ornamented with ormolu festoons and mountings by John Browne, of London, circa 1790. Height 14 in. Width 8½ in. Depth 6½ in.

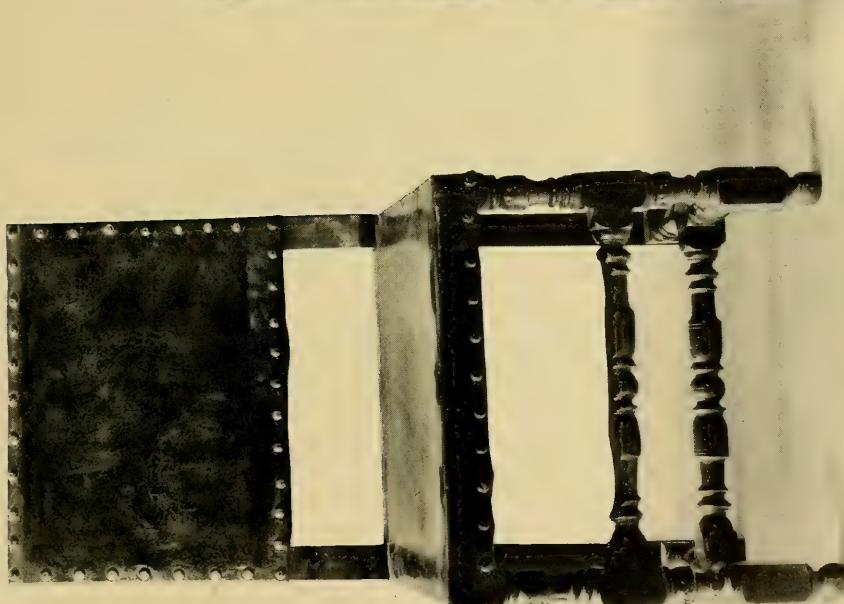
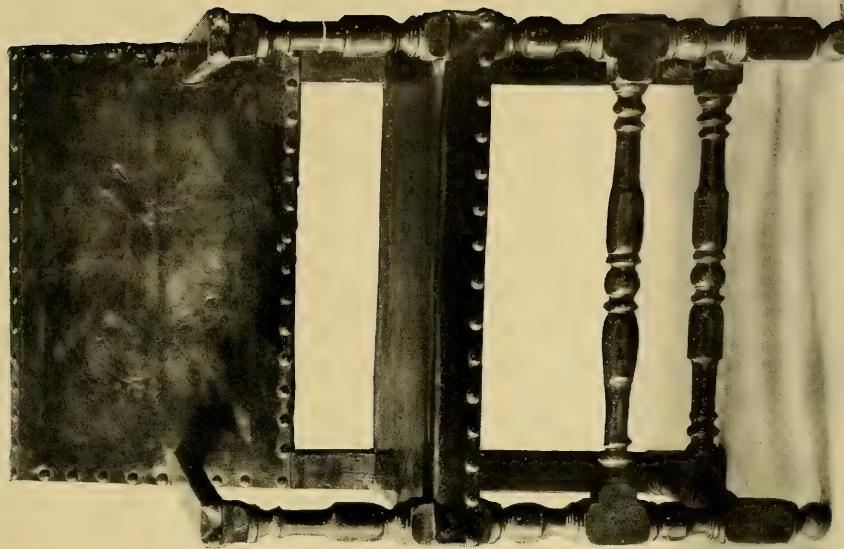
33 Part of a rare collection of Battersea Enamels, comprising a variety of small boxes, plaques, etuis, etc. The manufacture of this interesting enamel was established at York House, Battersea, about 1750, by Stephen Theodore Janssen, Esq.

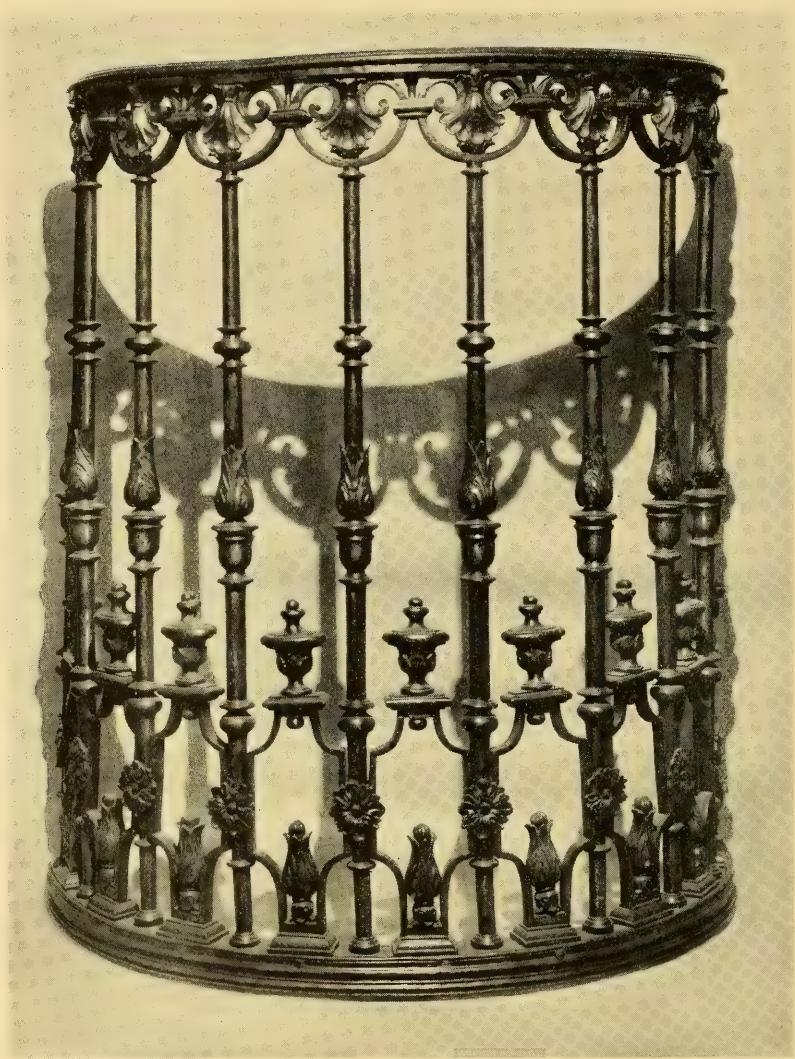
34 An interesting group of fine Porcelain Figures of the 18th Century, comprising first quality examples of Chelsea, Bow, Longton Hall, Derby, etc. The Chelsea figures are of the best period, circa 1763, and several bear the rare gold anchor mark which was used at this time. The set of four Chelsea figures in bottom row are particularly fine, and represent the continents, Europe, Asia, Africa, and America.



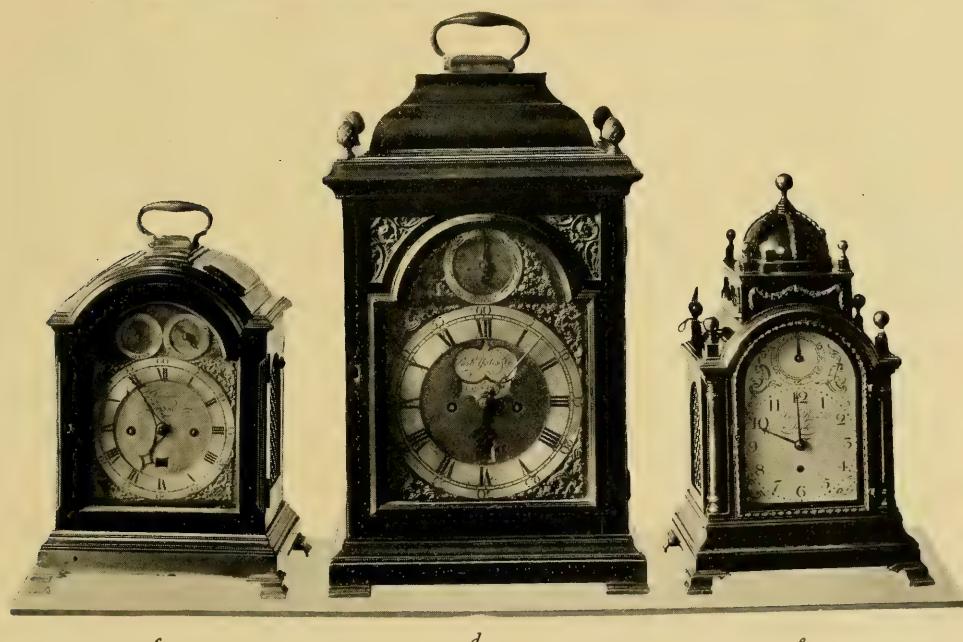
29 SMALL OAK CHEST

30 SET OF CROMWELLIAN OAK DINING ROOM CHAIRS

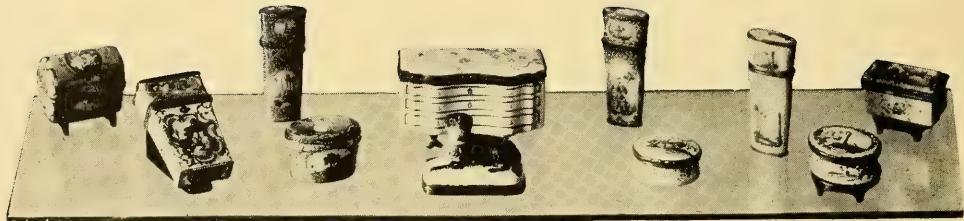
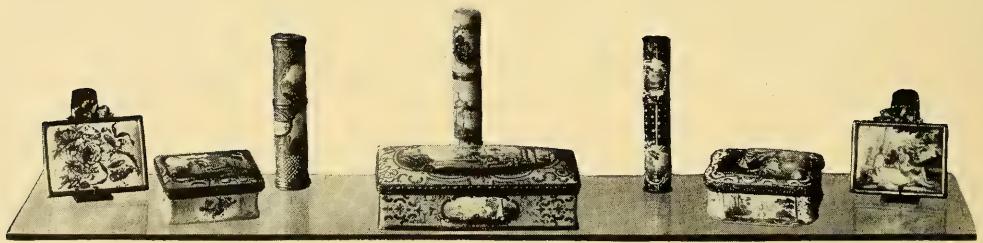
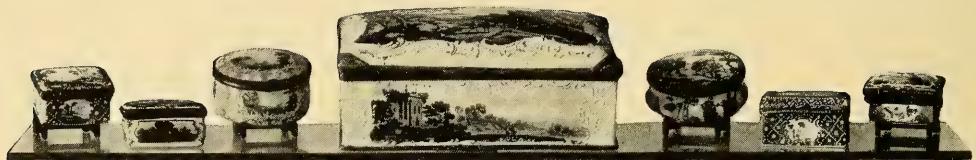




31 FINE IRON AND BRONZE GRILLE



32 FIVE RARE EXAMPLES OF BRACKET 8-DAY STRIKING CLOCKS



33 RARE COLLECTION OF BATTERSEA ENAMELS

CATALOGUE

35 Group of old Lustre Pitchers, in canary, purple, silver and silver-resist. The exceptionally well-shaped bodies, graceful handles and fine quality of the decoration are an indication of the unusual merit of these examples.

36 Interesting group of 18th Century English Silver, showing a few rare examples.

Top Row: Two Silver Salvers with pierced borders made in London by J. Carter, 1779. Pair of Patens, Irish silver, 1724, by Henry Daniell. Small Coffee Pot, by Henry Greenway, of London, 1797.

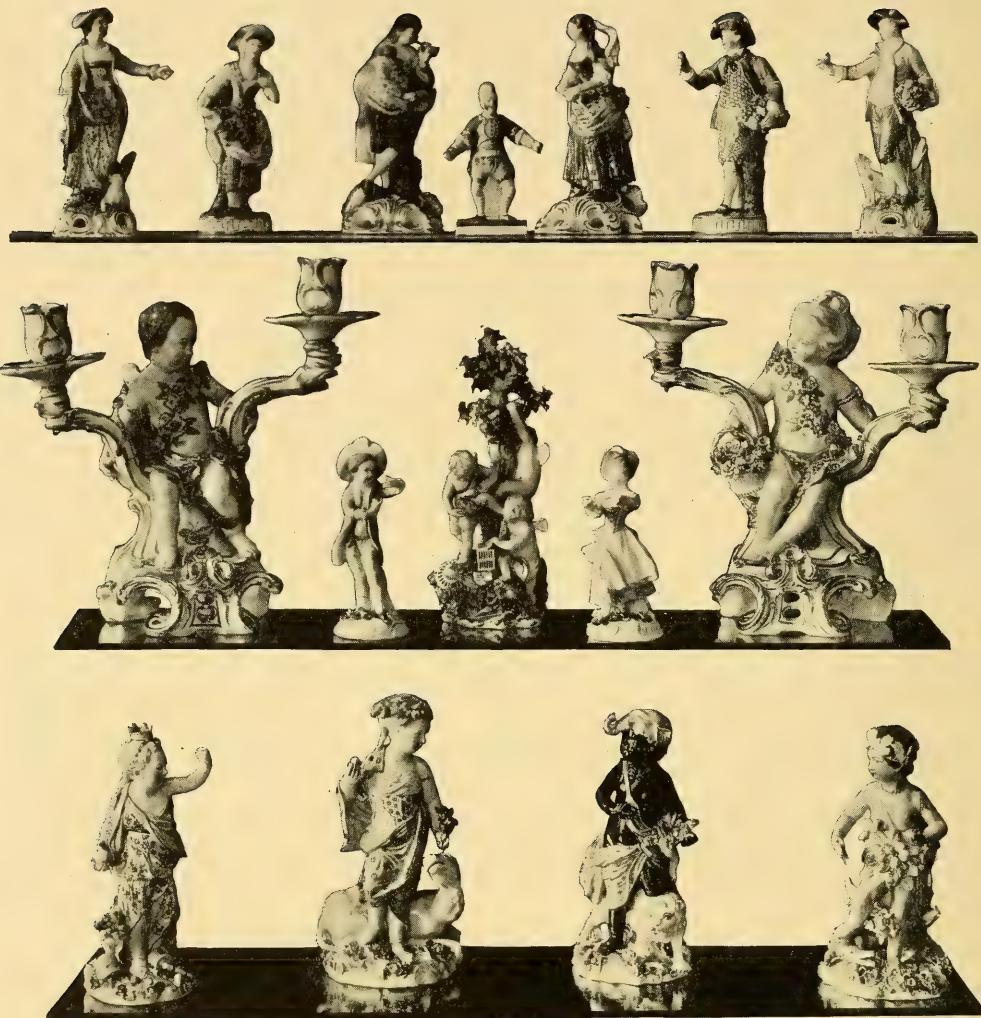
Second Row: Pair Tureens and Covers by Daniel Smith & Robert Sharp, 1803. Pair George I Candlesticks, 1721. Finely chased Tea Caddy, by George Andrews, 1721.

Third Row: Silver Plates with shaped and gadroon edged borders; part of a set of twelve, date 1783. Pair of Shell Dishes by William Tuite, 1767. Finely chased Coffee Pot, by Henry Greenway, of London, 1789.

37 A remarkably fine Bow Porcelain Garniture of five pieces, circa 1750. The three vases have perforated covers so that they may be used for Pot-pourri. They are exquisitely modelled and of the highest decorative quality.

38 Three interesting Silver Kettles, by John Emes, of London, 1802-1816-1805.

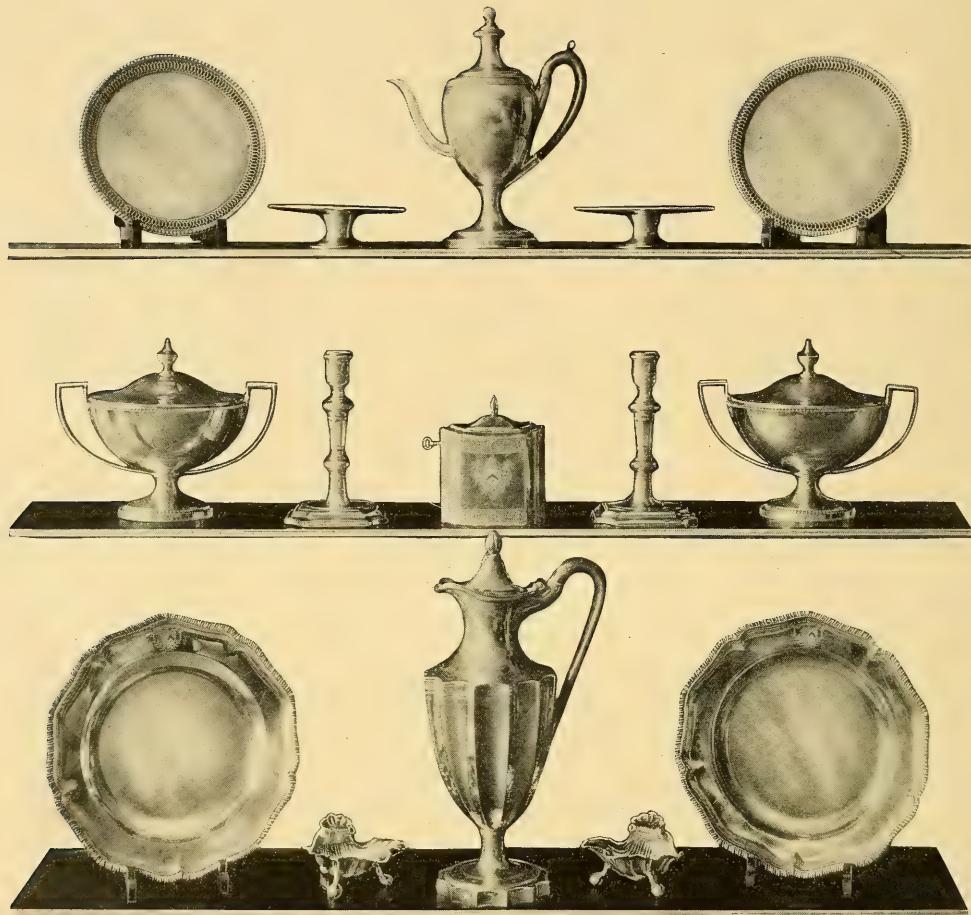
39 Set of four exceptionally fine hunting prints, engraved by John Dean Paul, published June 1st by Thomas McLean, London, 1825.



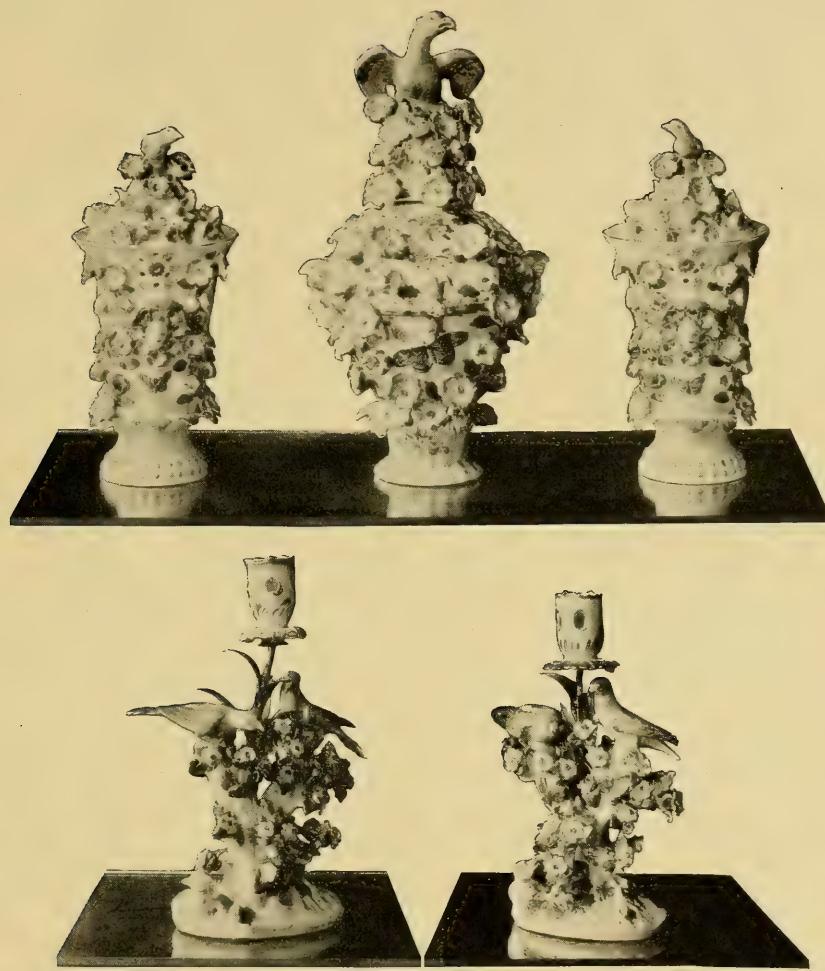
34 GROUP OF FINE PORCELAIN FIGURES OF THE 18TH CENTURY



35 GROUP OF OLD LUSTRE PITCHERS

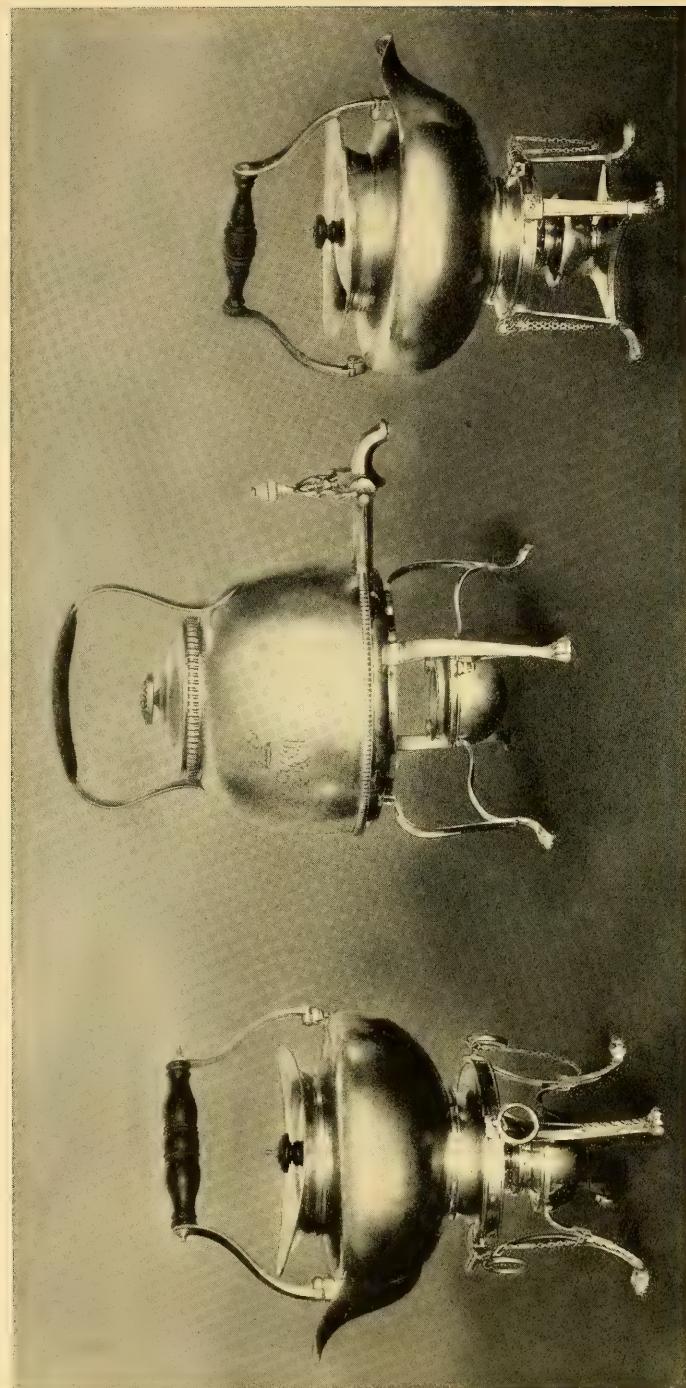


36 INTERESTING GROUP OF 18TH CENTURY ENGLISH SILVER



37 REMARKABLY FINE BOW PORCELAIN GARNITURE
AND A PAIR OF BOW CANDLESTICKS

38 THREE INTERESTING SILVER KETTLES



CATALOGUE

40 Part of an extremely interesting collection of fine Needlework Samplers, comprising English, French, Dutch and Spanish examples.

41 Group of very rare Chinese Mirror Paintings of the Kien Lung period, in original carved wood and gilt frames. The fine execution of this work shows the consummate skill of the Chinese artist in this extremely difficult method of mirror painting.

42 A very rare Chippendale Mahogany Barometer ascribed to Thomas Chippendale, circa 1745. An interesting feature of this example is the masks and scrolls, which were probably carved by Chippendale himself, as they are of very fine and delicate execution in his best manner. French influence is clearly visible in the details of their carving.
From the Collection of Sir George Donaldson.

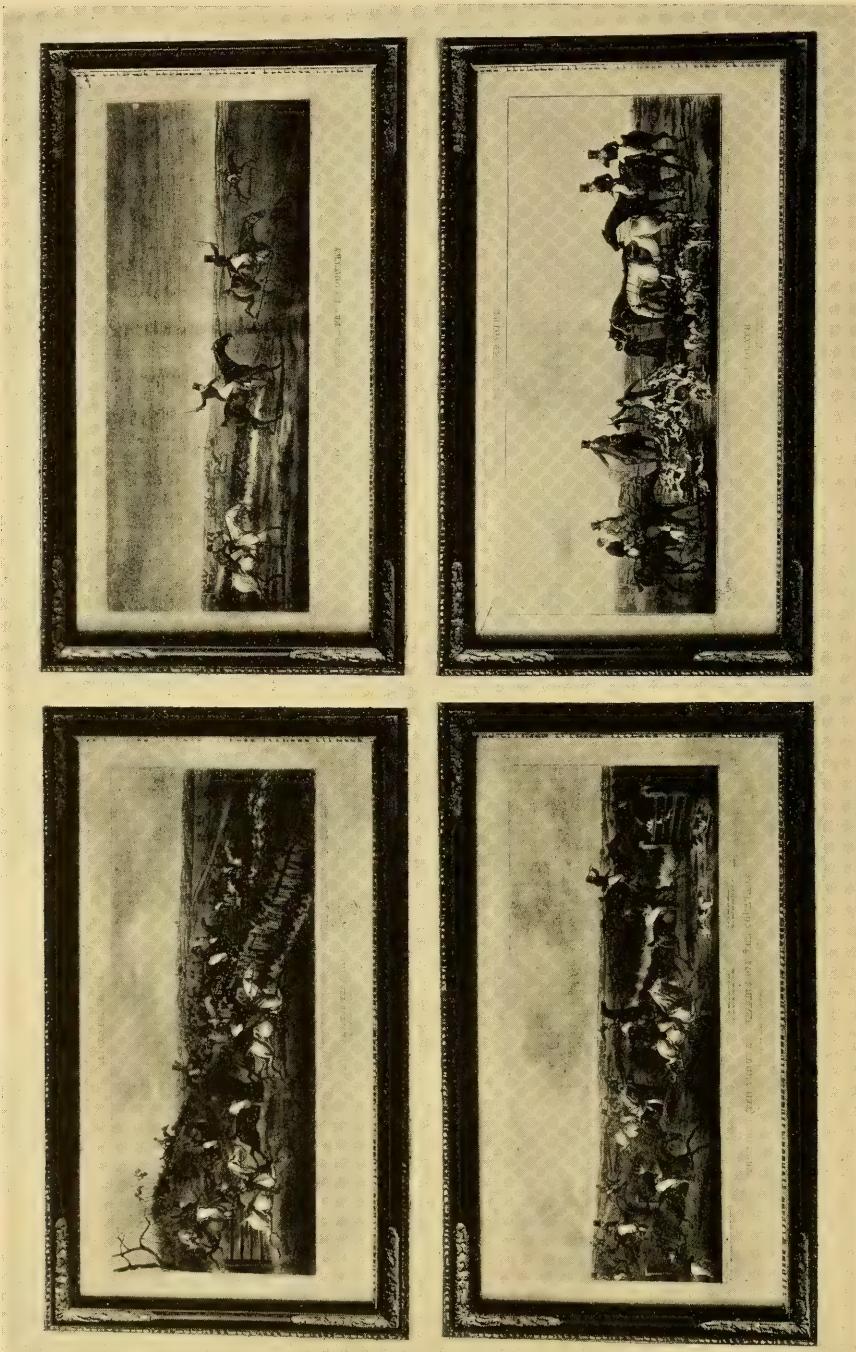
43 Section of the Vernay galleries showing a few of the fine examples of 18th Century Furniture and other decorative objects on exhibition.

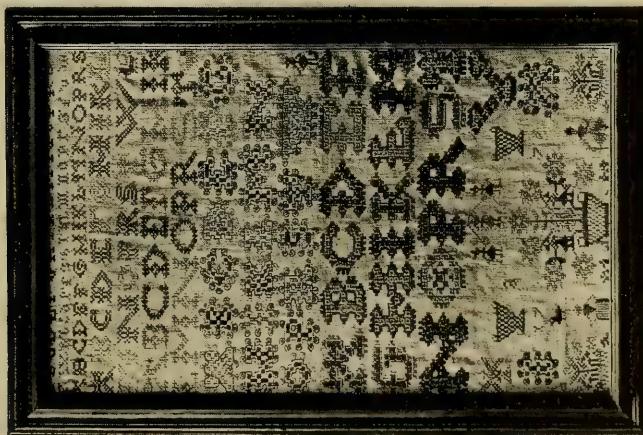
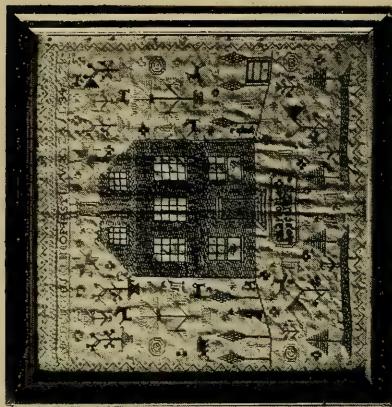
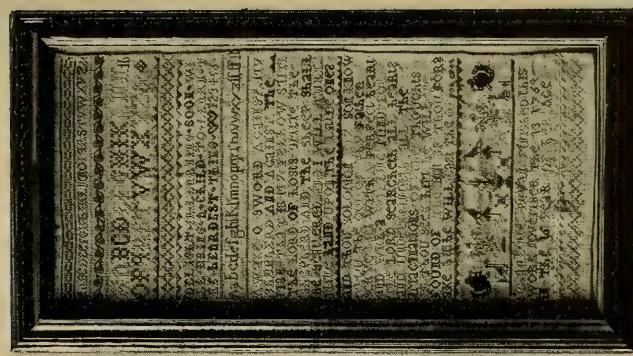
44 An interesting section of one of the Oak Panelled Rooms at the Vernay Galleries where rare Jacobean Oak Furniture of the late 17th Century is on exhibition.

45 An interesting view of one of the showrooms at the Vernay Galleries. The furniture and other works of art displayed are chiefly those of the late 18th Century.

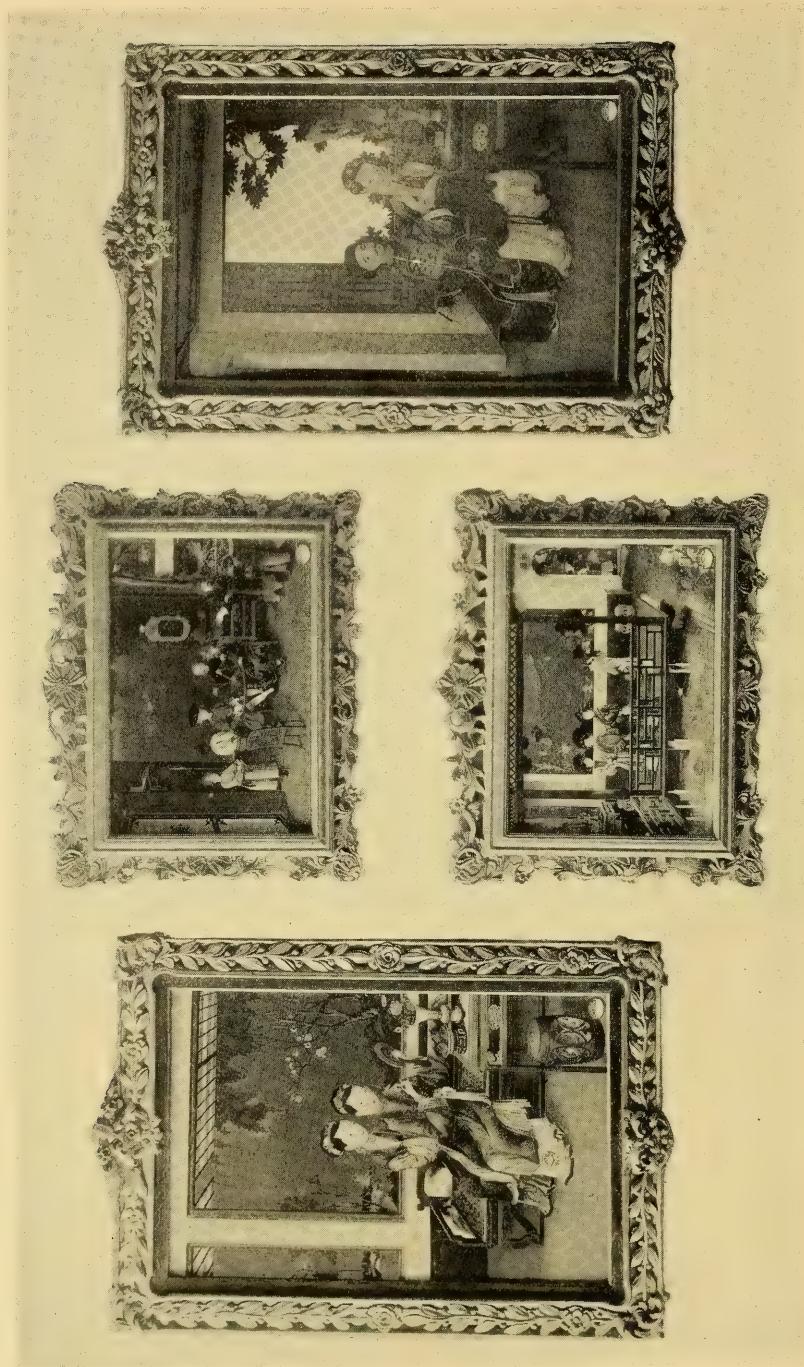
46 A quaint section of one of the fine Oak Panelled Rooms of the 17th Century at the Vernay Galleries.

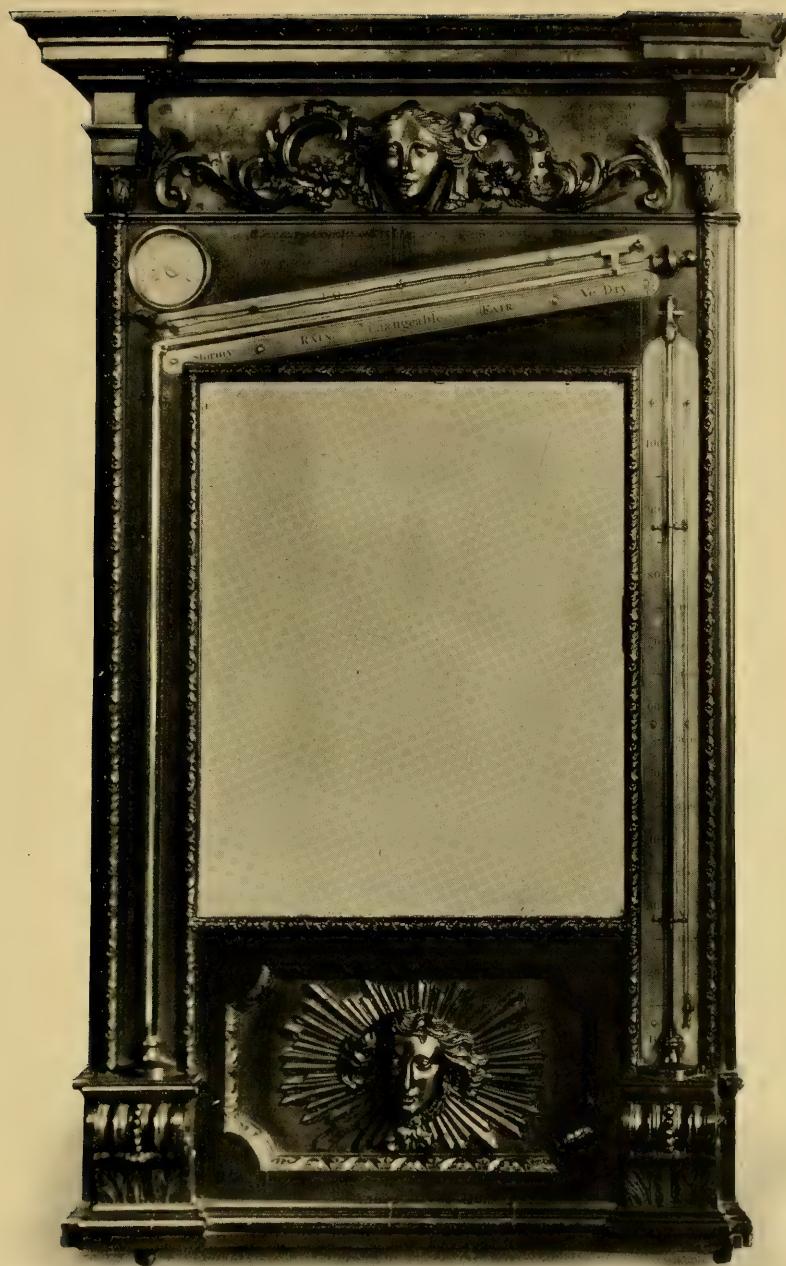
39 SET OF FOUR EXCEPTIONALLY FINE HUNTING PRINTS



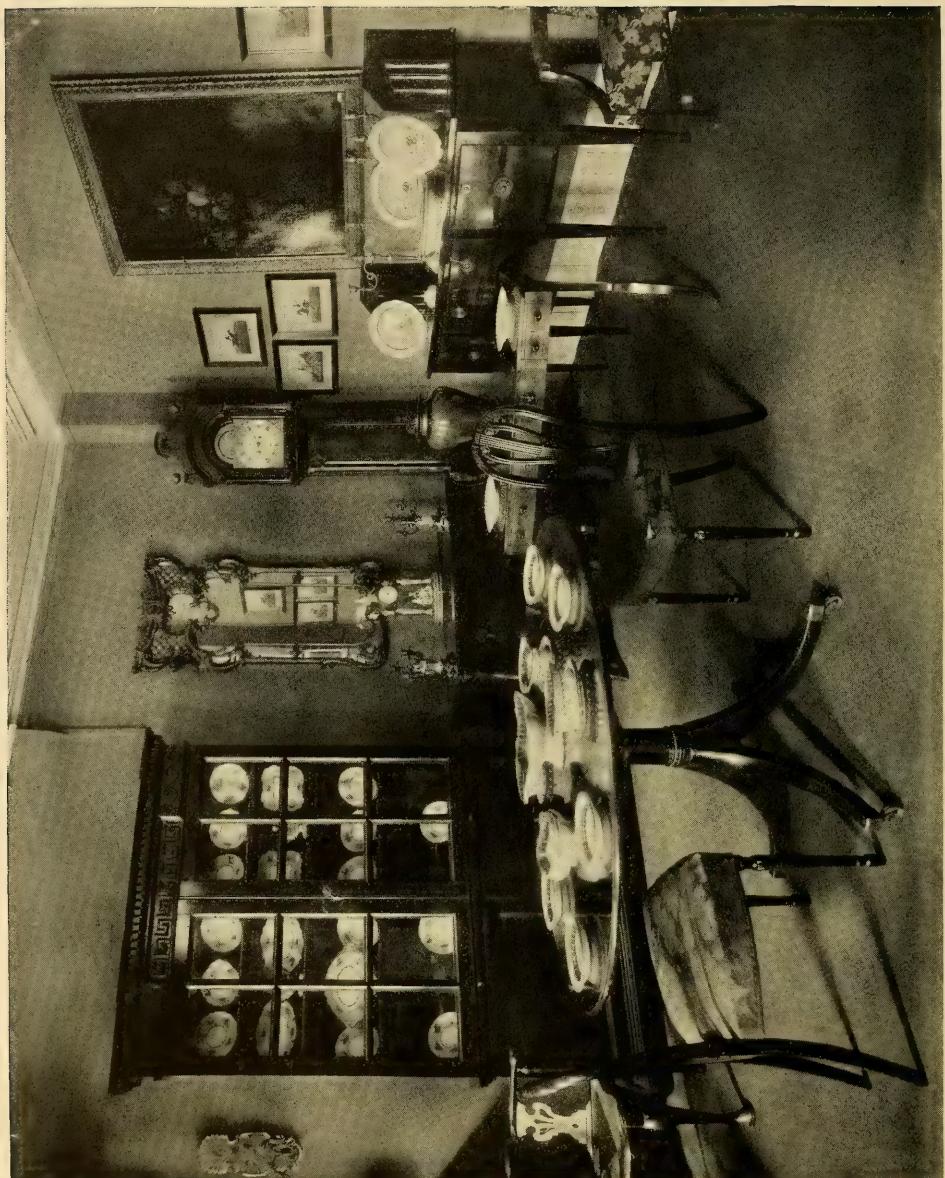


41 GROUP OF CHINESE MIRROR PAINTINGS OF THE KIEN LUNG PERIOD

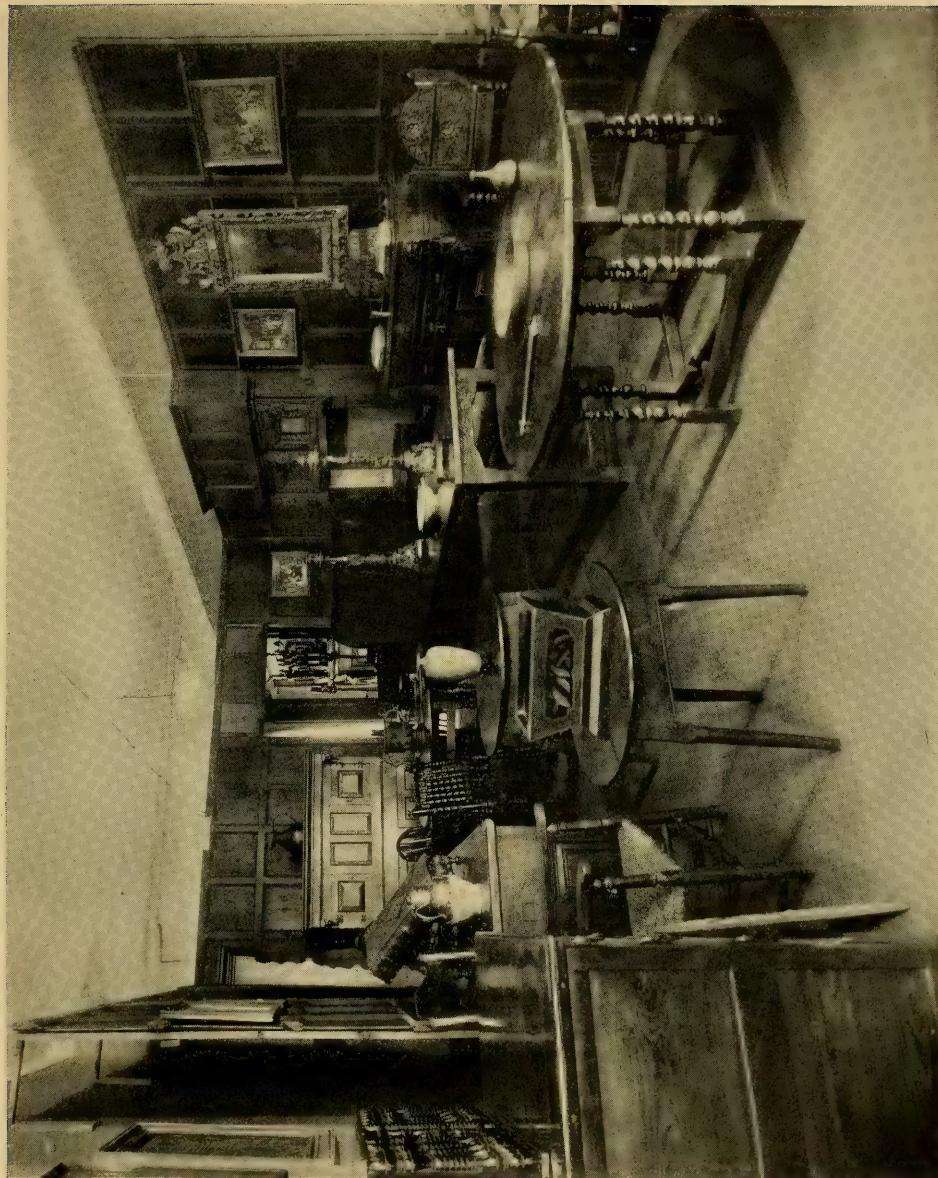




42 A VERY RARE CHIPPENDALE MAHOGANY BAROMETER



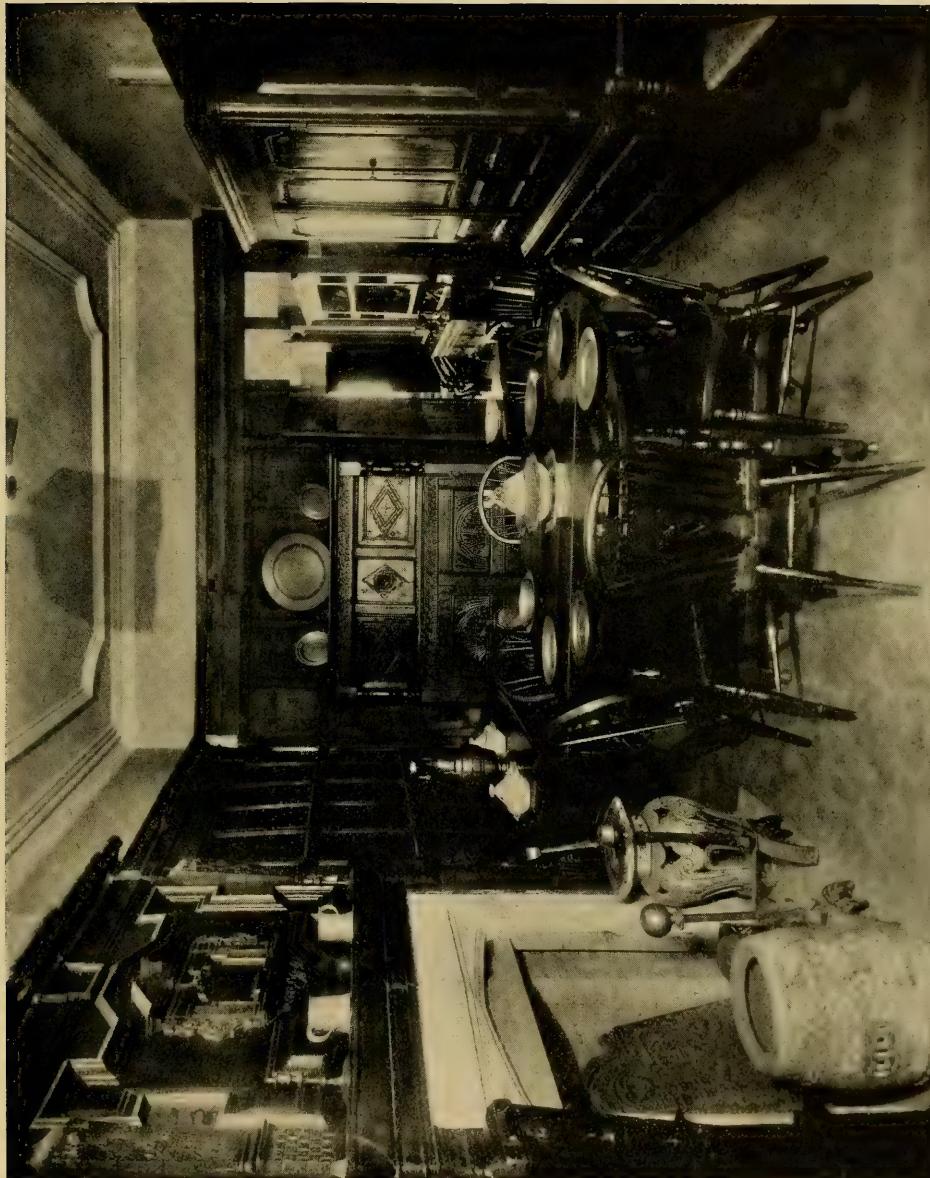
43 SECTION OF THE VERNAY GALLERIES



44 ONE OF THE OAK PANELLED ROOMS AT THE VERNAY GALLERIES



46 QUANT SECTION OF ONE OF THE OAK PANELED ROOMS



A very large and thoroughly representative collection of the very finest examples of Early English Furniture, Porcelain, Silver, Glass, etc. is always on Exhibition.

This collection is constantly being augmented by further additions of other rare examples secured from time to time.

The price and any further details in connection with the specimens illustrated in this catalogue may be had upon application.

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